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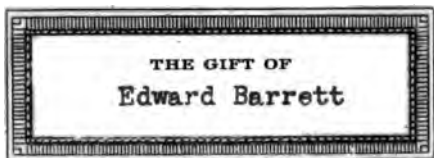
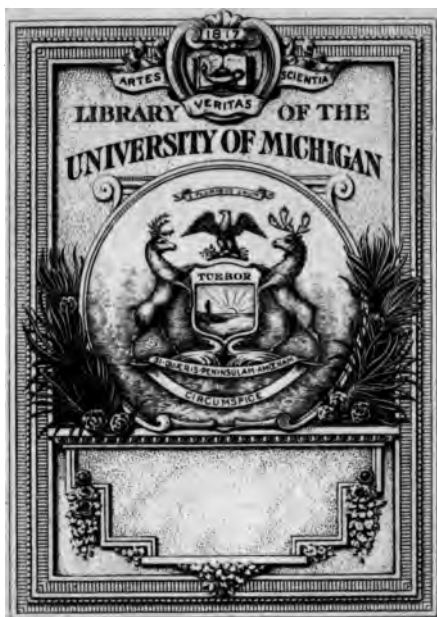
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VENICE

VOLUME · I ·

GRANT · ALLEN



VENICE

By
Grant Allen

IN TWO VOLUMES

VOL. I.

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Lion of St. Mark, and Column, Piazza

W. S. W. & Co.

By
G. W. Allen

NEW YORK, 1881.

1881.

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INTRODUCTION.

THE object and plan of this book is somewhat different from that of any other guides at present before the public. It does not compete or clash with such existing works; it is rather intended to supplement than to supplant them. My purpose is not to direct the stranger through the streets and squares of an unknown town toward the buildings or sights which he may desire to visit; still less is it my design to give him practical information about hotels, cab fares, omnibuses, tramways, and other every-day material conveniences. For such details, the traveller must still have recourse to the trusty pages of his Baedeker, his Joanne, or his Murray. I desire rather to supply the tourist who wishes to use his travel as a means of culture with such historical and antiquarian information as will enable him to understand, and there-

fore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits. In one word, it is my object to give the reader in a very compendious form the result of all those inquiries which have naturally suggested themselves to my own mind during thirty-five years of foreign travel, the solution of which has cost myself a good deal of research, thought, and labour, beyond the facts which I could find in the ordinary hand-books.

For several years past I have devoted myself to collecting and arranging material for a book to embody the idea I had thus entertained. I earnestly hope it may meet a want on the part of tourists, especially Americans, who, so far as my experience goes, usually come to Europe with an honest and reverent desire to learn from the Old World whatever of value it has to teach them, and who are prepared to take an amount of pains in turning their trip to good account which is both rare and praiseworthy. For such readers I shall call attention at times to other sources of information.

The general plan pursued will be somewhat

as follows. First will come the inquiry why a town ever gathered together at all at that particular spot — what induced the aggregation of human beings rather there than elsewhere. Next, we shall consider why that town grew to social or political importance, and what were the stages by which it assumed its present shape. Thirdly, we shall ask why it gave rise to that higher form of handicraft which we know as Art, and toward what particular arts it especially gravitated. After that, we shall take in detail the various strata of its growth or development, examining the buildings and works of art which they contain in historical order, and, as far as possible, tracing the causes which led to their evolution. In particular, we shall lay stress upon the origin and meaning of each structure as an organic whole, and upon the allusions or symbols which its fabric embodies.

A single instance will show the method upon which I intend to proceed better than any amount of general description. A church, as a rule, is built over the body or relics of a particular saint, in whose special honour it was originally erected. That saint was usu-

ally one of great local importance at the moment of its erection, or was peculiarly implored against plague, foreign enemies, or some other pressing and dreaded misfortune. In dealing with such a church, then, I endeavour to show what were the circumstances which led to its erection, and what memorials of these circumstances it still retains. In other cases it may derive its origin from some special monastic body — Benedictine, Dominican, Franciscan — and may therefore be full of the peculiar symbolism and historical allusion of the order who founded it. Wherever I have to deal with such a church, I try as far as possible to exhibit the effect which its origin had upon its architecture and decoration; to trace the image of the patron saint in sculpture or stained glass throughout the fabric; and to set forth the connection of the whole design with time and place, with order and purpose. In short, instead of looking upon monuments of the sort mainly as the product of this or that architect, I look upon them rather as material embodiments of the spirit of the age — crystallisations, as it were, in stone and bronze, in form and colour, of great popular enthusiasms.

By thus concentrating attention on what is essential and important in the town, I hope to give in a comparatively short space, though with inevitable conciseness, a fuller account than is usually given of the chief architectural and monumental works of the principal cities. The passing life of the moment does not enter into my plan; I regard the town I endeavour to illustrate mainly as a museum of its own history.

For this reason, too, I shall devote most attention to what is locally illustrative, and less to what is merely adventitious and foreign. I shall assign a due amount of space, indeed, to the foreign collections, but I shall call attention chiefly to those monuments or objects which are of entirely local and typical value.

As regards the character of the information given, it will be mainly historical, antiquarian, and, above all, explanatory. I am not a connoisseur — an adept in the difficult modern science of distinguishing the handicraft of various masters, in painting or sculpture, by minute signs and delicate inferential processes. In such matters, I shall be well content to

follow the lead of the most authoritative experts. Nor am I an art-critic — a student versed in the technique of the studios and the dialect of the modelling-room. In such matters, again, I shall attempt little more than to accept the general opinion of the most discriminative judges. What I aim at rather is to expound the history and meaning of each work — to put the intelligent reader in such a position that he may judge for himself of the æsthetic beauty and success of the object before him. To recognise the fact that this is a Perseus and Andromeda, that a St. Barbara enthroned, the other an obscure episode in the legend of St. Philip, is not art-criticism, but it is often an almost indispensable prelude to the formation of a right and sound judgment. We must know what the artist was trying to represent before we can feel sure what measure of success he has attained in his representation.

For the general study of Christian art, alike in architecture, sculpture, and painting, no treatises are more useful for the tourist to carry with him for constant reference than Mrs. Jameson's "Sacred and Legendary Art,"

and "Legends of the Madonna" (London, Longmans). For works of Italian art, both in Italy and elsewhere, Kugler's "Italian Schools of Painting" is an invaluable vademecum. These books should be carried about by everybody everywhere. Other works of special and local importance will occasionally be noticed under each particular city, church, or museum.

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Venice.

CHAPTER I.


ORIGINS OF VENICE.

THE very name of Venezia or Venice, by which we now know the city of the lagoons, is in its origin the name, not of a town, but of a country. Upon the proper comprehension of this curious fact depends a proper comprehension of much that is essential in the early history of the city and of the Republic.

The rich and fertile valley of the Po had for its commercial centre from a very remote period the town of Mediolanum or Milan. But its port for the time being, though often

altered, lay always on the Adriatic. That sea derives its name, indeed, from the town of Hatria, a name later corrupted into *Adria*, which was the earliest centre of the *Po* valley traffic. Hatria and its sister town of *Spina*, however, gave way in imperial Roman times to *Padua*, and again in the days of the lower empire to *Aquileia*, near *Trieste*, and to *Altinum*, on the mainland just opposite *Torcello*. *Padua* in particular was a very prosperous and populous town under the early emperors; it gathered into itself the surplus wealth of the whole *Po* valley.

The district between *Verona* and the sea, known to the Romans as *Venetia*, seems in the most ancient times of which we have any record to have been inhabited by an Etruscan population. Later, however, it was occupied by the *Veneti*, an Illyrian tribe, whose name still survives in that of *Venice* and in the district known as *Il Veneto*. But much Etruscan blood must have remained in the land even after their conquest: and it is doubtless to this persistent Etruscan element that the *Venetians* owe their marked artistic faculty. The country of the *Veneti* was assimilated




and Romanised (by nominal alliance with Rome) in the third century before Christ. Under the Romans, Venetia, and its capital Padua, grew extremely wealthy, and the trade of the Lombard plain (as we now call it), the ancient Gallia Cisalpina, was concentrated on this district.

The Po and the other rivers of the sub-Alpine region bring down to the Adriatic a mass of silt, which forms fan-like deltas, and spreads on either side of the mouth in the belts or bars of the Lido, which enclose vast lagoons of shallow water. These lagoons consist near the mainland of basking mud-banks, more or less reclaimed, and intersected by natural or artificial canals; further out towards the bars, or Lidi, they deepen somewhat, but contain in places numerous low islands. During the long troubles of the barbaric irruptions, in the fourth, fifth, and subsequent centuries, the ports of the lagoons, better protected both by land and sea than those of the Po, began to rise into comparative importance; on the south, Ravenna, on the north, Altinum, acquired increased commercial value. The slow silting up of the older

harbours, as well as the dangers of the political situation, brought about in part this alteration in mercantile conditions.

When Attila and his Huns invaded Italy in 453, they destroyed Padua, and also Altinum; and though we need not suppose that those cities thereupon ceased entirely to exist, yet it is at least certain that their commercial importance was ruined for the time being. The people of Altinum took refuge on one of the islands in the lagoon, and built Torcello, which may thus be regarded in a certain sense as the mother-city of Venice. Subsequent waves of conquest had like results. Later on, in 568, the Lombards, a German tribe, invaded Italy, and completed the ruin of Padua, Altinum, and Aquileia. The relics of the Romanised and Christian Veneti then fled to the islands, to which we may suppose a constant migration of fugitives had been taking place for more than a century. The Paduans, in particular, seem to have settled at Malamocco. The subjugated mainland became known as Lombardy, from its Germanic conquerors, and the free remnant of the Veneti, still bearing their old name, built

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new homes in the flat islets of Rivo Alto, Malamocco, and Torcello, which were the most secure from attack in their shallow waters. This last fringe of their territory they still knew as Venetia or Venezia; the particular island, or group of islands, on which modern Venice now stands, bore simply at that time its original name of Rivo Alto or Rialto, that is to say, the Deep Channel.

The Romanised semi-Etruscan Christian Republic of Venezia seems from the very first to have been governed by a Dux or Doge, — that is to say, Duke, — in nominal subjection to the Eastern Emperor at Constantinople. The Goth and the Lombard, the Frank and the Hun, never ruled this last corner of the Roman world. The earliest of the Doges whose name has come down to us was Paulucius Anafestus, who is said to have died in 716, and whose seat of government seems to have been at Torcello. Later, the Doge of the Venetians apparently resided at Malamocco, a town which no longer exists, having been destroyed by submergence, though part of the bank of the Lido opposite still retains its name. Isolated in their island

fastnesses, the Venetians, as we may now begin to call them, grew rich and powerful at a time when the rest of western Europe was sinking lower and lower in barbarism; they kept up their intercourse with the civilised Roman East in Constantinople, and also with Alexandria, — then Mahommedanised, — and they acted as intermediaries between the Lombard Kingdom and the still Christian Levant. When Charlemagne in the eighth century conquered the Lombards and founded the renewed (Teutonic) Roman Empire of the West, the Venetians, not yet established in modern Venice, fled from Malamocco to Rivo Alto to escape his son, King Pepin, whom they soon repelled from the lagoons. About the same time they seem to have made themselves practically independent of the Eastern Empire, without becoming a part of the western and essentially German one of the Carolingians. Not long after, Malamocco was deserted, partly no doubt owing to the destruction by Pepin, but partly also perhaps because it began to be threatened with submergence: and the Venetians then determined to fix their seat of government on

Rivo Alto, or Rialto, the existing Venice. For a long time, the new town was still spoken of as Rialto, as indeed a part of it is by its own inhabitants to the present day; but gradually the general name of Venezia, which belonged properly to the entire Republic, grew to be confined in usage to its capital, and most of us now know only the city as Venice.

Pepin was driven off in 809. The Doge's palace was transferred to Rialto, and raised on the site of the existing building (according to tradition) in 819. Angelus Participotius was the first Doge to occupy it. From that period forward to the French Revolution, one palace after another housed the Duke of the Venetians on the same site. This was the real nucleus of the town of Venice, though the oldest part lay near the Rialto bridge. Malamocco did not entirely disappear, however, till 1107. The silting up of the harbour of Ravenna, the chief port of the Adriatic in late Roman times, and long an outlier of the Byzantine empire, contributed greatly, no doubt, to the rise of Venice: while the adoption of Rivo Alto with its deep navigable channel as the capital marks the gradual growth of an external commerce.

The Republic which thus sprang up among the islands of the lagoons was at first confined to the little archipelago itself, though it still looked upon Aquileia and Altinum as its mother cities, and still acknowledged in ecclesiastical matters the supremacy of the Patriarch of Grado. After the repulse of King Pepin, however, the Republic began to recognise its own strength and the importance of its position, and embarked, slowly at first, on a career of commerce, and then of conquest. Its earliest acquisitions of territory were on the opposite Slavonic coast of Istria and Dalmatia; gradually its trade with the east led it, at the beginning of the Crusades, to acquire territory in the Levant and the Greek Archipelago. This eastern extension was mainly due to the conquest of Constantinople by Doge Enrico Dandolo during the fourth Crusade (1204), an epoch-making event in the history of Venice which must constantly be borne in mind in examining her art-treasures. The little outlying western dependency had vanquished the capital of the Christian Eastern Empire to which it once belonged. The greatness of Venice dates

from this period; she became the chief carrier between the east and the west; her vessels exported the surplus wealth of the Lombard plain, and brought in return, not only the timber and stone of Istria and Dalmatia, but the manufactured wares of Christian Constantinople, the wines of the Greek isles, and the oriental silks, carpets, and spices of Mahommedan Egypt, Arabia, and Bagdad. The Crusades, which impoverished the rest of Europe, doubly enriched Venice: she had the carrying and transport traffic in her own hands; and her conquests gave her the spoil of many eastern cities.

It is important to bear in mind, also, that the Venetian Republic (down to the French Revolution) was the one part of western Europe which never at any time formed a portion of any Teutonic empire, Gothic, Lombard, Frank, or Saxon. Alone in the west, it carried on unbroken the traditions of the Roman empire, and continued its corporate life without Teutonic adulteration. Its peculiar position as the gate between the east and west made a deep impress upon its arts and its architecture. The city remained long

in friendly intercourse with the Byzantine realm; and an oriental tinge is thus to be found in all its early buildings and mosaics. St. Mark's in particular is based on St. Sophia at Constantinople; the capitals of the columns in both are strikingly similar; even Arab influence and the example of Cairo (or rather of early Alexandria) are visible in many parts of the building. Another element which imparts oriental tone to Venice is the number of imported works of art from Greek churches. Some of these the Republic frankly stole; others it carried away in good faith during times of stress to prevent them from falling into the hands of the Mahommedan conquerors. The older part of Venice is thus to some extent a museum of applied antiquities; the bronze horses from Constantinople over the portal of St. Mark's, the pillars of St. John of Acre on the south façade, the Greek lions of the Arsenal, the four porphyry emperors near the Doge's palace, are cases in point; and similar instances will meet the visitor in the sequel everywhere. Many bodies of Greek or eastern saints were also carried off from Syria or Asia Minor to preserve

them from desecration at the hands of the infidel; and with these saints came their legends, unknown elsewhere in the west; so that the mosaics and sculptures based on them give a further note of orientalism to much of Venice. It may also be noted that the intense Venetian love of colour, and the eye for colour which accompanies it, are rather eastern than western qualities. This peculiarity of a pure colour-sense is extremely noticeable both in Venetian architecture and Venetian painting.

The first Venice with which the traveller will have to deal is thus essentially a Romanesque-Byzantine city. It rose during the decay of the Roman empire, far from barbaric influences. Its buildings are Byzantine in type; its mosaics are mostly the work of Greek or half-Greek artists; its Madonnas and saints are Greek in aspect; often even the very lettering of the inscriptions is in Greek, not in Latin. And though ecclesiastically Venice belonged to the western or Roman church, the general assemblage of her early saints (best seen in the Atrium and Baptistery of St. Mark's) is thoroughly

oriental. We must remember that during all her first great period she was connected by the sea with Constantinople and the east, but cut off by the lagoons and the impenetrable marshes from all intercourse with Teutonised Lombardy and the rest of Italy. In front lay her highway: behind lay her moat. At this period, indeed, it is hardly too much to say that (save for the accident of language) Venice was rather a Greek than an Italian city.

I strongly advise the tourist, therefore, to begin by forming a clear conception of this early Greekish Venice of the tenth, eleventh, twelfth, and thirteenth centuries, and then go on to observe how the later Italianate Venice grew slowly out of it. Mediæval Italy was not Roman but Teutonised: influences from this Teutonic Italy were late in affecting the outlying lagoon-land.

The beginnings of the change came with the conquests of Venice on the Italian mainland. Already Gothic art from the west had feebly invaded the Republic with the rise of the great Dominican and Franciscan churches, San Giovanni e Paolo and the Frari:

the extension of Venice to the west, by the conquest of Padua and Verona (1405), completed the assimilation. Thenceforward the Renaissance began to make its mark on the city of the lagoons, though at a much later date than elsewhere in Italy. I recommend the visitor accordingly, after he has familiarised himself with Byzantine Venice, to trace the gradual encroachment of Gothic art, and then the Renaissance movement. This guide is so arranged as to make such a task as easy as possible for him. But while chronological comprehension is thus important, a strictly chronological method is here for many reasons both difficult and undesirable. I have tried rather to suggest a mode of seeing Venice which will unfold the story in the most assimilable order.

It is best, then, to begin with the architecture, sculpture, and mosaics of St. Mark's; in connection with which the few remaining Byzantine palaces ought to be examined. The Byzantine period is marked by the habit of sawing up precious marbles and other coloured stones (imported for the most part from earlier eastern buildings), and using

them as a thin veneer for the incrustation of brick buildings; also, by the frequent employment of decorations made by inserting ancient reliefs in the blank walls of churches or houses. The eastern conquests of Venice made oriental buildings a quarry for her architects. The Gothic period is marked by a peculiar local style, showing traces of Byzantine and Arab influence. The early Renaissance work at Venice is nobler and more dignified than elsewhere in Italy. The baroque school of the seventeenth century, on the other hand, is nowhere so appalling.

Venice was essentially a commercial Republic. Her greatness lay in her wealth. She flourished as long as she was the sole carrier between east and west; she declined rapidly after the discovery of America, and of the route to India round the Cape of Good Hope, which made the Atlantic supersede the Mediterranean as the highway of the nations. As Antwerp, Amsterdam, and London rose, Venice fell. The reopening of the Mediterranean route by the construction of the Suez Canal has galvanised her port into a slightly increased vitality of recent years; but she is

still in the main a beautiful fossil-bed of various strata, extending from the tenth to the seventeenth centuries.

The rise and progress of Venetian painting will be traced in detail when we come to consider the Academy; but its earliest origins and first motives must be looked for in the ancient mosaics of St. Mark's and of Murano.

Whoever enters Venice by rail at the present day ought to bear in mind that he arrives (across the lagoon) by the back door. The front door was designed for those who came by sea; there, Venice laid herself out to receive them with fitting splendour. The ambassadors or merchants who sailed up the navigable channel from the mouth of the Lido, saw first the Piazza, the Piazzetta, the two great granite columns, the campanile, St. Mark's, and the imposing façade of the Doge's Palace, reinforced at a later date by the white front of San Giorgio Maggiore and the cupolas of the Salute. This, though not perhaps the oldest part of the town, is the nucleus of historical Venice; and to it the traveller should devote the greater part of his attention. I strongly advise those whose stay

is limited not to try to see all the churches and collections of the city, but to confine themselves strictly to St. Mark's, the Doge's Palace, the Academy, the four great Plague-Churches, and the tour of the Grand Canal, made slowly in a gondola.

Those who have three or four weeks at their disposal, however, ought early in their visit to see Torcello and Murano — Torcello as perhaps the most ancient city of the lagoons, still preserved for us in something like its antique simplicity, amid picturesque desolation; Murano as helping us to reconstruct the idea of Byzantine Venice. It is above all things important not to mix up in one whirling picture late additions like the Salute and the Ponte di Rialto with early Byzantine buildings like St. Mark's or the Palazzo Loredan, with Gothic architecture like the Doge's Palace or the Ca' Doro, and with Renaissance masterpieces, like the Libreria Vecchia or the ceilings of Paolo Veronese. Here more than anywhere else in Europe, save at Rome alone, though chronological treatment is difficult, a strictly chronological comprehension of the various stages of growth is essential to a right judgment.

Walk by land as much as possible. See what you see in a very leisurely fashion. Venice is all detail; unless you read the meaning of the detail, it will be of little use to you. Of course the mere colour and strangeness and picturesqueness of the water-city are a joy in themselves; but if you desire to learn, you must be prepared to give many days to St. Mark's alone, and to examine it slowly.

I take first the group of buildings and works of art which cluster around the front door of Venice, the Piazza, and the Piazzetta. These adequately represent the Byzantine, the Gothic, and the Renaissance periods. When you have thus familiarised yourself with the key-notes of each great style, as locally embodied, you will be in a position to understand the rest of Venice.

The patron saints of Venice are too numerous to catalogue. A few only need be borne in mind by those who pay but a short visit of a month or so. The Venetian fleets in the early ages brought home so many bodies of saints that the city became a veritable repository of holy corpses. First and foremost, of

course, comes St. Mark, whose name, whose effigy, and whose winged lion occur everywhere in the city; to the Venetian of the middle ages he was almost, indeed, the embodiment of Venice. He sleeps at St. Mark's. The body of St. Theodore, the earlier patron, never entirely dispossessed, lay in the Scuola or Guild of St. Theodore, near the church of San Salvatore (now a furniture shop). But the chief subsidiary saints of later Venice were St. George and St. Catherine, patrons of the territories of the Republic, to the first of whom many churches are dedicated, while the second appears everywhere in numerous pictures and reliefs. The great plague-saints — Sebastian, Roch, Job — I have treated separately later. These seven at least the tourist must remember and expect to recognise at every turn in his wanderings. The body of St. Nicholas, the sailors' saint, lay at San Niccolò di Lido, though a rival body, better authenticated or more believed in, was kept at Bari.

The costume of the Doges, and the Doge's cap; the Venetian type of Justice, with sword and scales; the almost indistinguishable figure

of Venetia, also with sword and scales, enthroned between lions; and many like local allegories or symbols, the visitor should note and try to understand from the moment of his arrival.

Though I give the whole account of St. Mark's at once, for convenience' sake. I do not advise the reader to see it all at once and consecutively. Begin with the first parts described in this book, but intersperse with them visits to the Academy, the Plague-Churches, and other buildings. St. Mark's is best seen in the afternoon, when you will not needlessly disturb the worshippers. The Academy closes at three, and must therefore be seen in the morning. Occasional trips to the Lido, Chioggia, etc., vary the monotony and strain of sightseeing.

CHAPTER II.

BYZANTINE VENICE: ST. MARK'S.

THE primitive patron of the town of Rivo Alto, and of the Republic of the Venetians, was the martyr St. Theodore, whose ancient figure still tops one of the columns in the Piazzetta. A church dedicated to this ancient saint is said to have occupied (nearly) the site of St. Mark's before the ninth century. But in the year 819, or 813, when the seat of government of the Republic was fixed in Rivo Alto, the first Doge's Palace was built on the spot where its successor now stands, and a Ducal Chapel was erected beside it. This chapel was still in all probability dedicated to St. Theodore. The body of St. Mark, however, was then preserved at Alexandria; though, after the conquest of Egypt by the Arabs in 640, the church of St. Mark's in

which it was kept was exposed to continual insults from the victorious infidel. In 829, the Khalif decided to destroy the church, for the sake of its marbles. Some Venetian merchants who happened to be then at Alexandria — a proof of the early maritime commerce of the town — succeeded in carrying off the body of the saint, and conveying it to Venice. On its arrival, it was received in state and housed in the Ducal Chapel; while, in order to show due honour to the Evangelist, St. Theodore was deposed from his place as patron, and St. Mark was made the tutelary saint of the Republic. The old church of St. Theodore was also destroyed, and a new church of St. Mark's, the predecessor of the present building, erected in its place.

This first church was burnt down in 976, and with it, humanly speaking, the body of St. Mark; though its miraculous preservation and subsequent rediscovery are matters of history. Towards the close of the tenth century, the existing edifice was begun after the fire: it continued to be erected under Byzantine architects for nearly a hundred years. The body of the great church as we now see it

belongs essentially to this early period. But it has been largely remodelled and altered in its decorations, especially as regards the pinnacles of the exterior and the mosaics, during the Gothic reaction. The original portions, which will be pointed out in detail in the sequel, belong to the pure Byzantine style, and closely resemble parts of St. Sophia at Constantinople, on which edifice the church was mainly modelled. About the close of the fourteenth and first half of the fifteenth century, when the Gothic style had superseded the Romanesque and the Byzantine, several Gothic adornments were incongruously added, in the shape of pinnacles and pointed gables above the chief arches. In the sixteenth century and afterward, many of the beautiful old mosaics were ruthlessly destroyed, and replaced by jejune Renaissance compositions, which have no decorative value, and which jar with the architecture. But as a whole the church is still essentially Byzantine-Romanesque, with only just sufficient intrusion of the Gothic element to add a certain touch of bizarre extravagance.

The walls are of brick, but they are coated or incrustated throughout with thin slabs of

many-coloured marble and alabaster; the slender columns are of jasper, serpentine, verd-antique, porphyry, and other rare stones, mostly derived from earlier buildings; and the whole is profusely adorned with gold and mosaic. To the mediæval Venetian, St. Mark was not only the patron but the embodiment of Venice; wherever the Venetian fleets went, they brought home in triumph columns and precious stones and reliefs and works of art for the further beautifying of the great shrine of their protector. St. Mark's is thus a museum of collected fragments, as well as a gallery of Venetian mosaic-work. Its richness of colour is one of its greatest attractions.

Nevertheless, throughout the whole flourishing period of Venice, the shrine of the Evangelist was officially nothing more than the domestic chapel of the Doge's Palace. The relatively unimportant church of San Pietro di Castello remained the cathedral till 1807, at which date St. Mark's superseded it.

In examining St. Mark's remember especially three things. First, it is the shrine of the body of St. Mark the Evangelist, the protector of the Republic, whom every Venetian

regarded as the chief helper of Venice in times of trouble. Second, it is the private chapel of the Doge's Palace. Third, it is essentially an oriental building, as befits what was really an outlying western fragment of the Eastern Empire.

Very many visits should be paid to St. Mark's. It would be impossible within the limits of this guide adequately to describe all the architectural points, the mosaics, and the sculpture; but in the succeeding account I have tried first to call attention to the main features, and then to treat in detail a few portions of the building as specimens, giving the reader some main clues by means of which he may work out the meaning of the rest of the building for himself on similar principles. St. Mark's is of course by far the most important thing to see at Venice, and as much time as possible should be devoted to repeated visits. Do not run about after minor churches before you have thoroughly grasped the key-notes of this marvellous building.

The motto of Venice is "*Pax tibi Marce, Evangelista meus*" — "*Peace to thee, Mark, my Evangelist.*" It will occur often on buildings or pictures.

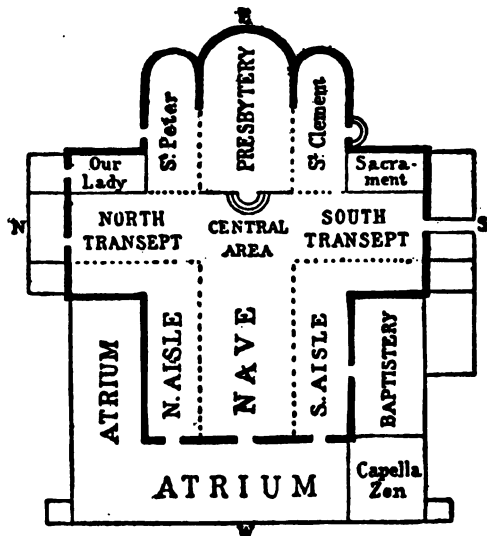
Whenever you visit St. Mark's, take your opera glass.

St. Mark's is not in mere size a very large church; but it is so vast, in the sense of being varied and complex, that it can only be grasped in full after long study. I advise you, therefore, to begin by walking round and through the building, in order to obtain a comprehensive idea of the architectural ground-plan, both from without and within, before you proceed to the examination in detail.

In general shape, as shown in the annexed rough diagram, the church is a Greek cross, of four equal arms, duly oriented; that is to say, with its façade to the west, and its High Altar and Presbytery at the east end. Carefully bear in mind this fact of its orientation; it will save you much trouble.

In addition, however, to the real or inner church, which has thus the shape of a cross with four equal arms, the west arm is girt on its three outer sides by an Atrium or vestibule, which reaches only to the height of the first floor or gallery. This Atrium is open in its western and northern branches, and, like the

church itself, is gorgeously decorated throughout with mosaics. The southern branch of the Atrium, on the other hand, has been enclosed, in order to form the Baptistry and the Cap-



PELLA ZEN. This outer vestibule, with the parts cut off from it, is shown in the diagram by a thinner line. Recollect that the lower part of the façade, on all three of its exposed sides, is formed entirely by this outer or vestibular portion; the upper façade, on the contrary,

belongs to the Greek cross, or true church of the interior. Hats may be worn in the vestibule.

Above the Atrium, and around the whole western arm of the inner church, runs an outer gallery. On this gallery, over the main portal of the outer and lower façade, stand four magnificent antique * Bronze Horses, forming a quadriga, or team of four, for a chariot. These horses are so important in fixing the date of various portions of the church, that I will briefly describe them here. They make the only known remaining example of an ancient quadriga, and opinions differ as to their date and origin. They are believed by some antiquaries to be Greek works of the school of Lysippus, but others hold that they are of Roman origin. It is almost certain that they once adorned the triumphal arch of Nero, whence they were transferred to that of Trajan and other subsequent emperors. When Constantine founded Constantinople, he took them there to adorn the Hippodrome of his New Rome. In 1204, Doge Enrico Dandolo conquered Constantinople, and the Podestà Zen sent these trophies to Venice,

where they were set up on the Ducal Chapel in the place where you now see them. This date of 1204 is very important for the identification of the period of certain mosaics. The horses remained where Dandolo set them up till 1797, when Napoleon, having extinguished the Republic, took them to Paris, and employed them to decorate the summit of the triumphal arch he had erected in the Place du Carrousel. In 1815, however, on the final establishment of the European peace, the Emperor Francis I. of Austria, to whom Venetia was assigned, restored them to St. Mark's. They are noble specimens of ancient sculpture, though defectively cast, portions having been hammered in to conceal the imperfections. They should be carefully examined, from above and from below, by those who are interested in antique sculpture. An ugly inscription on the main archivolt of the central door beneath records, not their early history, but the trivial fact of their restitution by the Austrians.

The inner or true church itself consists of four nearly equal arms and a rectangular central portion. Over each arm, and also

over the central portion, stands a dome, of which there are thus five in all, without counting the minor cupolas. I strongly advise you to enter the church on your first day in Venice, and spend one afternoon in looking about it, so as to form general impressions, before you set out upon your detailed examination. The following brief notes may assist you in shaping these impressions.

The west arm consists of a nave and aisles, the latter separated from the former by glorious Byzantine arcades, carrying an open gallery. The nave has a dome, and two large arches span its outer and inner ends. It is entered from the vestibule by the Door of St. Mark. The left or north aisle is entered from the vestibule by the Door of St. Peter, who, as we shall see hereafter, was regarded as St. Mark's spiritual father. The right or south aisle is entered from the vestibule by the Door of St. Clement. Each of these doors has above it, externally, a mosaic of the saint whose name it bears.

The central area has a dome covered with ancient mosaics. To right and left, at its east end, are two magnificent early pulpits,

or ambones. A screen topped by fourteen statues separates it from the choir or Presbytery.

The transepts, like the nave, are provided with aisles, which are separated from the main portion of each transept by arcades carrying open galleries. These galleries answer to, or foreshadow, the triforium of Northern cathedrals.

The north or left transept has a dome, also covered with mosaics. It is approached from the north branch of the vestibule by the Door of St. John. Its east end forms a separate chapel, formerly dedicated to St. John, but now to the Madonna. The little chapel at the end of the west aisle of this transept is that of the Madonna dei Mascoli.

The south or right transept has also a dome, with very few mosaic figures. Its east end contains the Chapel of the Holy Sacrament, where the Host is exposed, with a light continually burning before it. This was formerly the Chapel of St. Leonard.

The east arm of the cross consists of three portions, each with an apse at its extremity.

The central part of the east end, behind

the screen bearing the fourteen mediæval statues, is the Presbytery. It contains the High Altar, covered by a rich canopy, which is supported by four curiously sculptured columns. Under this High Altar rests the body of St. Mark, to whom the whole church is dedicated. In the semi-circular apse at the back is another altar, that of the Holy Cross.

The Apsidal Chapel to the left of the Presbytery is that of St. Peter. The Apsidal Chapel to the right of the Presbytery is that of St. Clement. Each is approached by a small vestibule or ante-chapel.

Do not attempt to fix all these points at once in your memory, but endeavour to gain at first sight as clear a conception as you can of the four main arms of the church, with their aisles or side-chapels. Remember that the whole building falls into five main portions, — the centre, and the north, south, east, and west branches, each marked by its own dome. Other points will become clearer in the sequel.

I do not think it well for the visitor to attempt to grasp the general scheme of the decoration till after he has examined much

of the church in detail. I therefore postpone the consideration of the meaning and relation of the various parts till we have inspected together many of the mosaics and sculptures. Those however who prefer to understand these leading principles beforehand, and to use them as a clue on their way, will find them on page 133

Fuller information about St. Mark's as a whole will be found in Canon Pasini's "Guide de la Basilique St. Marc:" an admirable account of the mosaics is given in Com. Saccardo's "Les Mosaïques de St. Marc." Both books can be procured at Ongania's, in the Piazza, at the southwest corner.

Begin your detailed examination of the exterior with the west front or main façade. The best time to examine this façade is towards sunset on a bright afternoon, when it glistens in the full rays of the sun. All the detail is then better seen. If you cannot obtain such an afternoon for your first examination, go over the whole again whenever such occurs.

Start first with the lower portion, or false façade formed by the Atrium.

Set out by taking a seat at the base of the northernmost flag-staff, the one close to the gilded clock-tower with the big clock. Here you will observe that the lower stage consists of five large arches, flanked by two much smaller and irregular ones. The central arch is higher than the others, so that it impinges upon the terrace below the four Bronze Horses. Its lunette is filled by a late and intensely feeble mosaic of the Last Judgment (1836). The remaining lunettes contain the history of the removal of the body of St. Mark from Alexandria to Venice. Though, with one glorious exception, late, and artistically of little interest, these mosaics, unhappily substituted for the fine early ones, should be examined in detail as embodying the legend of the foundation of this church.

The series begins to the right. Under the first arch, to the right, on the under side of the arch itself, the body of St. Mark removed from his church in Alexandria; on the left it is placed in a basket and covered with leaves; in the centre lunette, the authorities examine it, but being told that it is pork, withdraw in aversion. All these are of 1660.

On the second arch, to the right, under-side, is the arrival of the body at Venice on the Venetian ship; in the centre lunette, it is received at the quay with religious processions; to the left, the body, on a bier, is carried ashore at Venice. These are likewise all of 1660. Under the third arch, beyond the great doorway, is the reception of the body in state by the Doge and Senators, a finely coloured work of the eighteenth century, designed by Rizzi, but inappropriate for its place. Under the fourth arch, ** a magnificent early thirteenth-century mosaic represents the Church of St. Mark into which the body is brought. Examine it closely to show the state of the church at that date. The central lunette above the great doorway, you can see, was then worthily occupied by a colossal Byzantine figure of Christ. Beneath this figure, two ecclesiastics bear the sacred body on a bier into the church; around stand princes and people, symbolising perhaps the various kings, queens, and distinguished persons who have visited the shrine since the reception of the Evangelist's body at Venice. All the mosaics of the façade were once of

this type: the sixteenth century, in its pride of accurate drawing and perspective, replaced them by the present insipid substitutes. You can see copies of the originals in the great Bellini picture at the Academy.

Now, sit again at the base of the flag-staff as before, and with an opera-glass compare the thirteenth-century church (in the mosaic) with the existing edifice, looking from one to the other. This will enable you to see how much of it is primitive Byzantine-Romanesque, and how much is Gothic addition. There were then no pinnacles or gables. Observe that the four Bronze Horses were already in their place, which fixes the date of this mosaic as shortly after 1204.

Next take a seat at the base of the central flag-staff, and observe six reliefs, let into the walls of the lower façade, between the arches. The two to left and right of the main doorway, respectively, represent the two warrior saints and protectors of Venice, George and Theodore, seated on cross-legged stools or thrones: early thirteenth-century sculpture. The two next represent, left, the Madonna, with her arms expanded in the Byzantine

fashion, and her Greek monogram, "Mother of God;" right, the angel Gabriel bearing a wand or narthex. These two form between them an Annunciation, separated, as is often the case, by wide spaces: twelfth to thirteenth century sculpture. The two last, at either end, are antique or semi-antique, and represent two of the Labours of Hercules; they are probably not later than the sixth century.

Taking the lower façade in further detail, you observe, to the extreme left, a small portico, with a stilted arch, containing a beautiful decorative design of birds facing one another. (See Goblet D'Alviella's "Migration of Symbols.") It is supported below by one lily-capitalled column, the columns above being more numerous, as is usual at St. Mark's and in Byzantine architecture generally, thus giving a tree-like effect of trunk and branches. The upper columns of this portico are of porphyry. Between the two to the right is a water-bearer. Proceeding south, towards the Piazzetta, notice, in the first doorway you reach, beneath the thirteenth-century mosaic of the church, a beau-

tiful arch with an Archangel on horseback (Rev. xix. 11?). Below it are the symbols of the four Evangelists, in the following order: Luke, bull; Mark, lion; John, eagle; Matthew, angel. This order is common in Venice. Beneath the exquisite lattice-work is a lintel, with scenes from the life of Christ, very obscure, the most decipherable being the Adoration of the Magi, the Annunciation to the Shepherds, and the Miracle at Cana: at either end, a deacon with a censer. Observe in detail the extraordinary variety of the columns and their capitals in this doorway. The second doorway is square in general outline, with similarly decorated columns, and a centre resembling jewel-work. The third doorway contains the main portal, flanked on either side by a singularly beautiful group of columns. In the lunette immediately above the square door is a relief of an angel and a sleeping Evangelist. It probably represents the legend that as St. Mark was passing the lagoon, on his way from Aquileia to Alexandria, an angel notified to him in a dream that his Basilica would be erected on this spot. The legend here described will be

more fully illustrated hereafter in the Cappella Zen. The first archivolt above this figure is decorated with grotesques of the thirteenth century, apparently meaningless. The second archivolt has on its under surface the twelve months (with zodiacal signs), thus represented, from left to right: January, carrying home a tree; February, warming his feet, with the fishes; March, a warrior (Martius), with the ram; April, carrying a sheep, with the bull; May, seated, and crowned with flowers by two maidens with the heads of the twins; June, reaping, with the crab; in the keystone, Christ enthroned in the firmament as ruling the seasons; then, July, mowing; August, taking a siesta, with the virgin; September, the vintage, with the scales; October, digging; November, catching birds; December, killing pigs. On the outside are eight beatitudes, Religion, and seven Virtues, three theological, and four cardinal. The main or third archivolt, surrounding the mosaic of the Resurrection, has on its under surface the handicrafts of Venice, reading thus from right to left: the Fisherman, the Smith, the Sawyer, the Woodcutter, the

Cooper or Cask-maker, the Barber-Surgeon, the Weaver; in the keystone, Christ the Lamb; the Mason, the Potter, the Butcher, the Baker, the Vintner, the Shipwright; and last of all, in a different style, a doubtful figure with crutches, which may represent old age, or, lest any class be left out, the cripples and the helpless. The outer surface of this archivolt contains eight Prophets with scrolls, among exquisite foliage of acanthus and ball pattern. The next or fourth doorway resembles the second, but has a fine bronze gate with heads in relief. The last or fifth doorway has decorative work, and very beautiful capitals to some of its columns. I defer consideration of the little portico on the extreme right, till after we have examined the northern façade.

Now step back into the Piazza and look at the upper or true façade, above the Gallery of the Four Horses. Its central arch is filled by one great window. The other four arches contain four late, weak, and uninteresting mosaics of the seventeenth century from the history of Christ after the Crucifixion. Unlike the series of the Translation of St. Mark,

they read from left to right. First lunette, the Descent from the Cross; second lunette, Christ in Hades delivering Adam and Eve and the Patriarchs; third lunette, the Resurrection; fourth lunette, the Ascension. All these mosaics, with those of the lower lunettes beneath them, replace two sets of four finer early compositions, of which one only (that of the Byzantine church) now remains to us. Observe the decorative superiority of this last, and its suitability to the architecture it adorns. Between these lunettes are functionally useful figures of water-carriers with rain-spouts, probably symbolising the Four Rivers of Paradise.

So far the main fabric of the façade represents the original Byzantine-Romanesque building, except in so far as the mosaics have been altered, and corresponds with the picture of the church given in the thirteenth century mosaic. The turreted pinnacles and false gables above are later Gothic additions of the fifteenth century. The false gables stand over the centre of the main arches, and are mere thin screens of decoration, with no roof behind them. Examine them all in order.

On the topmost gable of all, in the very centre, stands St. Mark himself, bearing his Gospel, in the place of honour as patron saint of this church. Below him, on either side, are three angels, with gilt metal wings, in veneration, among rampant foliage. The uppermost pair swing censers. The second pair hold holy-water vessels and sprinklers. The third pair have their arms folded in adoration of the Evangelist. Beneath them, on a blue firmament set with golden stars, is the gilt emblem of the Evangelist, the winged lion, holding a book inscribed with the Venetian motto, "*Pax tibi, Márce, evangelista meus,*" words spoken to him from heaven at this spot on his way from Aquileia. The four other gables, above the centres of the arches, have statues of four great warrior saints of Christendom, emblematic of the position of Venice as champion of the faith against the infidel in the East — a point of great importance at the period when these Gothic additions were made to the primitive building. The two nearest St. Mark are, to the left, St. George, with the red-cross shield, and the dragon, above the mosaic of Christ in Hades; and to the right, St. Theo-

dore with his dragon, above the Resurrection. These are the two subsidiary patrons of the Republic. To the extreme left, above the Deposition, stands (I think) St. Proculus, holding a banner; to the extreme right, St. Demetrius. (Perhaps it is St. Demetrius to the left and St. Procopius or St. Mercurius to the right.) All are armed with gilt-tipped spears. Beneath each figure half-lengths of four Prophets, holding rolls of their prophecies, emerge among rampant and rather flamboyant foliage.

The intervals between the gables are filled up by six little turrets, or canopied pinnacles. Of these the one to the extreme left contains the Archangel Gabriel kneeling; the one to the extreme right, the Blessed Virgin, praying at a prie-dieu. These two form together an Annunciation. The four central turrets contain statues of the Evangelists with their symbols, in the following order from left to right: Matthew, angel; Mark, lion; John, eagle; Luke, bull. Our Lady's pinnacle alone is distinguished by spiral shafts to its columns.

Now, to examine the north front, proceed round the corner furthest from the lagoon,

into the little Piazzetta dei Leoni, so called from the two squat and stumpy red marble lions which guard its entrance: they were placed here by Doge Alvise Mocenigo in the eighteenth century.

As before, examine first the lower or false façade, beginning at the further end of the little Piazza, near the Patriarchal Archiepiscopal Palace.

The first great arch has, to its right and left, reliefs of the Archangels Michael and Gabriel (Raphael comes later). Beneath it stands the monument of Daniele Manin, Dictator of the abortive Republic of 1848.

Round the first corner is a colossal figure of St. Christopher, bearing the infant Christ. Observe the beautiful decorative work throughout this portion of the building. Here and elsewhere the marble slabs should be closely noted. The little façade to the left of the open door into the church has, on the lowest tier, a relief of St. Leonard (from his altar within); above it, Our Lady, in the Greek fashion, with adoring angels; higher still a decorative relief of animals with foliage; and then, the Evangelists St. John and

St. Matthew, on either side of a figure of Christ with his Greek monogram.

The main north façade, which commences beyond this angle, contains, first, a Gothic doorway, known as the *Porta dei Fiori*, somewhat Cairene or Alexandrian in type. In its lunette is an early relief of Our Lady and St. Joseph with the Divine Child, represented as of superhuman size, with the ox and ass and adoring angels. Above it, in the arch, St. John the Evangelist; on either side, St. Luke and St. Mark. The next arch has only decorative work; note the capitals of the columns, and their superposition in the order of three to two. Between this arch and the next is an ancient relief of Abraham's Sacrifice; to the left, Abraham and Isaac on their way to the mount; to the right, Abraham ready to slay Isaac, but prevented by the Lord, as a hand emerging from a cloud; in the centre, the ram caught by its horns. The corresponding place between the next arches is occupied by what I take to be a Pagan relief of oriental origin, explained by the Venetian archæologists as Cybele drawn by lions, but more probably of remote eastern



ST. MARK. — MAIN NORTH FAÇADE

origin, possibly Buddhist. A learned friend says, Alexander lifted by griffons to examine the heavens. If so, coloured by Buddhism. The arch beyond it has an early symbolical Greek relief of the twelve Apostles as twelve sheep, flanked by palm-trees. In the centre the Lamb and the cross enthroned. This is the mystic subject known as "The Preparation of the Throne" for the Last Judgment. The Greek inscriptions are, "The Holy Apostles," "The Lamb." The last relief is that of the Archangel Raphael, concluding the series of Archangels begun at the opposite end of the façade.

The upper or true façade has mostly decorative work in coloured marble in its arches. The Gothic additions consist of false crocketed gables with figures of Faith with cross and cup, Hope with clasped hands, Charity bearing a child, Temperance with cup and flagon, and Prudence: the Theological Virtues and two Cardinal, not in this order: the other two Cardinal are on the south front. The figures under the canopied pinnacles are St. Michael the Archangel and the four Latin Doctors, St. Gregory, St. Ambrose, St. Augustine, and

St. Jerome, as interpreters of the four Evangelists. Jerome bears a church to the extreme left. I cannot myself discriminate any symbols of the others.

The little portico forming part of the west and south fronts is one of the most beautiful elements of the edifice, architecturally speaking. All its columns and capitals should be carefully examined. There is a reason for its special decoration. It is the most noticeable portion of the building, turned towards the Piazza, the sea, and the Doge's Palace, and on it the greatest pains have accordingly been lavished. The shafts and capitals of its columns are exquisitely beautiful. The short red pillar, without, near its outer angle, is the Sacred Stone of Venice, the Pietra del Bando, from which the laws of the Republic were proclaimed.

The first arch of the lower façade, as we proceed towards the Doge's Palace, contains two griffons, with a calf and a child respectively in their paws. The ugly Renaissance pediment between them, forming the back of an altar within, harmonises ill with the architecture about. A little beyond, and further

out into the Piazza, stand two square Greek pillars, brought from the church of St. Saba at Ptolemais (St. John of Acre) in 1256 by Lorenzo Tiepolo as a trophy of his victory over the Genoese. They are covered with fine decorative work and Greek monograms. The Latin crosses below were cut on them at Venice.

The upper or true façade in this portion is the richest in ornament of the entire building. Its two great arches are filled with elaborate pierced screen-work. In the minor central arch is a famous and specially revered mosaic of the Madonna, before which two lamps are nightly lit. Beneath the base of the two canopies are mosaics of St. Christopher with a child, and St. Nicholas of Myra. The Gothic additions have, on the gables, Justice, with the sword and scales, and Fortitude, tearing open the lion's mouth. These conclude the series of Virtues, three Theological and four Cardinal, begun on the north façade. Under the canopied pinnacles are the two first anchorites, to the right St. Anthony and to the left St. Paul the Hermit. Study the whole of this façade in detail carefully.

The projecting angle towards the Doge's Palace also forms a portion of St. Mark's, being the outer wall of the Treasury. Its time-stained marble coating retains more of the antique aspect, unspoiled by restoration, than the remainder of the building. At the angle is a curious * porphyry relief of four figures embracing one another in pairs, about which many idle tales are told, but of whose origin and meaning nothing definite is known. They are Greek in workmanship, and probably came from Ptolemais. Into the chief portion of the wall between them and the main doorway of the Doge's Palace, the Porta della Carta, several decorative reliefs have been let into the wall. Especially beautiful are two to the right, with decorative trees between * griffons and * peacocks, as well as one to the left divided crosswise into four panels.

The rest of the exterior of St. Mark's is for the most part hidden by the Doge's Palace and other buildings.

CHAPTER III.

THE VESTIBULE OF ST. MARK'S.

THE examination of the interior is best made by beginning with the Atrium, the mosaics of which are amongst the earliest and finest in the building.

Enter by the main central door of the west front or principal façade. Its outer gate is of bronze, with lions' heads. Facing you as you enter it is the inner doorway, in whose lunette is a fine Renaissance mosaic figure of St. Mark, of 1545, after a cartoon by Titian. Beneath this, in exquisite Byzantine niches, are * mosaics of Our Lady and six Apostles as follows: — Andrew, Thomas, Peter, Paul, James, Simon; and, without niches, Philip and Bartholomew, less ancient. Under them, on either side of the door, come the four Evangelists, named, and with a rhyming leonine Latin inscription.

Now, proceed to the right to the first or furthest cupola, next to the Cappella Zen. The splendid series of mosaics which form the main subject of the Atrium begins here. They contain the Old Testament history, down to the time of Moses, treated with charming and childish *naïveté*. The earliest date from 1210, but those of the further or northern portion are somewhat later in type.

Seating yourself on the low red seat between the two doors which give toward the Piazza, look up at the cupola. It contains the history of the Creation. Figures in white, varying in number, symbolise the days. In the first tier at the top or centre, in the first mosaic, the Spirit of God moves upon the face of the waters. In the second, the Lord creates light and darkness, with the First Day. In the third, the Lord makes a firmament, with the Second Day. In the fourth, the Lord divides the waters above from the waters below. In the fifth, the Lord makes dry land and plants, with the Third Day.

In the second tier, first mosaic, the Lord makes lights in the firmament of heaven, symbolised by a starry globe bearing the sun and

moon. In the second mosaic, the Lord makes birds and fishes. In the third mosaic, the Lord makes living things. The angel-like figures¹ symbolise still the number of the days. In the fourth mosaic, the Lord creates the quadrupeds. (Cross over to the other side to see the remainder better.)

In the fifth the Lord makes man as a small dark red figure, not yet living. * In the sixth the Lord rests on the seventh day and blesses it. The six days of the week, already past, are symbolised by six angels behind the Lord; the seventh day, personified, is receiving the Lord's blessing. In the seventh, the Lord breathes into man the breath of life, represented by a small winged soul. Note in all these early mosaics the intense symbolism. In the eighth the Lord takes Adam into Paradise, the four rivers of which are represented by four recumbent River Gods with urns —

¹ The surrounding inscriptions in Latin are not from the Vulgate, but from the old version known as the Italic, which often varies considerably from it, and still more from the English translation. Occasionally phrases are shortened or simplified. I therefore give in each case their rough sense, not the familiar English words, in order the better to illustrate the meaning of the mosaics.

a classical survival. Many minor symbolic points too numerous to mention may be noted by the curious observer. (Cross over again.)

In the third tier, first mosaic, Adam names the beasts. In the second mosaic, the Lord puts Adam into a deep sleep, and draws Eve from his side to the right. * In the third, the Lord presents Eve to Adam; in the fourth, the serpent tempts Eve. In the fifth, Eve plucks the apple, and (twice represented in the same scene) gives it to Adam. In the sixth mosaic, Adam and Eve clothe themselves with leaves. (Cross over.)

In the seventh, the Lord inquires of Adam, who answers, "The woman thou gavest unto me," etc. In the eighth scene, the Lord chides Adam and Eve; in the ninth, Adam and Eve hear their sentence of punishment. * In the tenth, the Lord gives Adam and Eve garments (very naïve); and in the twelfth, the Lord expels Adam and Eve from the gate of Paradise; to the right they labour outside the garden.

All these subjects are closely copied from Byzantine originals of the fifth century. Designs almost identical are found in the very

The Vestibule of St. Mark's. 63

ancient illuminated Greek Bible of the Cottonian collection in the British Museum.

In the pendentives, below the cupola, are four admirable * six-winged seraphs. Observe how exquisitely they, and the decoration beneath them, are adapted for filling the space assigned them. Under these, over the doorway of St. Clement, the history of Genesis is continued. The command to be fruitful and multiply; the birth of Abel, Cain to the right; Cain and Abel offer sacrifices — with an interesting rhyming hexameter.¹ Next, on the wall to the right, over the door into the Cappella Zen — below, to the left, Cain and Abel go forth into the field; to the right, Cain kills Abel; above, on the left, Cain is angry; on the right, the Lord (represented here and elsewhere in these mosaics by a hand showing from a firmament) inquires of Cain what he has done to his brother. In the arch by the outer portal is the Curse of Cain.

¹ As this Guide is intended for general use I do not transcribe the inscriptions in the text; but, for the sake of those classical scholars who may desire to have their numerous abbreviations simplified, I have added the whole of those in the Atrium written out at length in an Appendix.

On the under side of the arch between this first cupola and the main portal (door of St. Mark) is represented the History of Noah. It begins on the left side toward the Piazza. Above, the Lord, as a hand from a firmament (a recurrent point which I will not again notice), gives the command to Noah to build the ark; then, the building of the ark. In the second tier, the clean and unclean animals enter the ark, by sevens and by pairs respectively. In the third tier, the family of Noah enter the ark. On the right side, toward the church, above, is represented the Deluge (observe the rain); Noah sends out the raven and the dove. In the second tier are shown the return of the dove with the olive branch, and the exit from the ark (notice the escaping lion). In the third tier are Noah's sacrifice, and the dispersal of the animals.

The lattice work, with inscription beneath, opposite these last mosaics, forms the tomb of Doge Vitale Faliero, made up of antique fragments. The great Doge, in whose reign the body of St. Mark was miraculously recovered, lies in an early Christian sarcophagus. The wife of Doge Vitale Michiel occupies a similar tomb beyond the principal doorway.

The Vestibule of St. Mark's. 65

Continue the series of mosaics beyond the main portal. The mosaics on the under side of the arch between the door of St. Mark and that of St. Peter begin on the inner or right-hand side. Above: Noah plants a vineyard; the next scene is the drunkenness of Noah; Ham sees his father's nudity and announces the fact to Shem and Japhet. Below: Shem and Japhet cover their father with a robe; then is given the curse of Ham; and the burial of Noah. On the left side is the building of Babel; from above, the Lord observes it in the heavens; then, the Lord descends in a glory of angels to confound the languages.

The next door is that of St. Peter, with his image in a lunette above it. This section of the Atrium contains the Story of Abraham; it begins in the second cupola just above the head of St. Peter, and reads to the right. The Lord chooses Abraham in the first scene, and in the next is the departure of Abraham with a great cavalcade of camels from Ur of the Chaldees; then Lot is made prisoner by the king of Sodom. The meeting of Abraham and Melchisedec, both named, follows next;

then comes Abraham's interview with the king of Sodom. Sarah brings Hagar to Abraham; the flight of Hagar is next shown; the angel comforts Hagar in the wilderness; the birth of Ishmael is the next subject; then, the institution of the rite of circumcision; the last subject, very obscure, represents, I think, the circumcision of the stranger "bought with money."

In the arch above the figure of St. Peter, to the left, Abraham receives the three angels; to the right, he ministers to them at table, while Sarah at the door of the tent laughs at the prediction of the birth of Isaac. Opposite, above the outer door, are scenes of the birth of Isaac and his circumcision. In the pendentives of this cupola are medallions of the Four Greater Prophets.

The under side of the arch between the second and third cupolas has a figure of Justice (the first of a series of Virtues which begins here), and the two pillar saints, St. Alipios and St. Simeon Stylites, very curious.

The corner cupola contains the Story of Joseph; it begins by the middle of the inner arch, just above the figure of Charity, with

Joseph's dream of the sheaves which bow down to the twelfth sheaf; then Joseph tells his dream to his brothers; the brothers complain to Jacob, who reproves Joseph; Jacob sends out Joseph to find his brethren; Joseph discovers them (notice in these two cases his bundle); the brethren hide Joseph in the well; the brethren feast, while the Ishmaelites approach with their camels; Joseph is taken out of the well; the brothers sell him to the Ishmaelites; the Ishmaelites, with their camels, conduct him to Egypt; Reuben seeks Joseph in the well; Jacob's sons show their father the torn and bloody coat, to the grief of Jacob.

The pendentives have medallions of four prophets, Eli, Samuel, Nathan, Habakkuk, holding rolls with inscriptions. I omit notice of many beautiful decorative bands and arches. The reader must observe these points for himself.

The half-dome, at the end of the Atrium, looking north, contains a feeble representation of the Judgment of Solomon, sixteenth century. Beneath it is the tomb of Doge Bartolomeo Gradonico (died 1342), consist-

ing of an early Pisan sarcophagus, with our Lady and Child, St. Mark (his patron as Doge), and St. Bartholomew (his personal patron), presenting the Doge to our Lady; at the corners, an Annunciation: beneath is an interesting inscription. Annunciations and presentations of the deceased by his patrons are habitual features on Venetian tombs.

The under side of the arch between the corner cupola and the first cupola of the northern branch has in its centre a good Byzantine figure of Charity; on the right, St. Phocas, the Greek patron saint of sailors, and therefore very appropriate to a commercial and seafaring city; on the left, a poor modern figure of St. Christopher wading through the river with the infant Christ.

The first north cupola contains the continuation of the History of Joseph. The mosaics of this portion of the church are remarkable for their increased story-telling faculty, in which respect they are unequalled in St. Mark's. The story begins just over the figure of Hope, in the arch beyond it: in the first mosaic, Joseph is sold to Potiphar (observe the costumes of the Ishmaelites and the Egyp-

tians) ; in the next, Potiphar confides his whole household to Joseph; Potiphar's wife tempts Joseph in the third; in the fourth, Joseph flees from Potiphar's wife, leaving his coat behind him; the woman shows the coat to all her household. The next scene is the arrest of Joseph, who is condemned to imprisonment; Pharaoh, throned and crowned, sends to prison the Chief Baker and the Chief Butler; the dreams of the Baker and Butler are shown; Joseph interprets them.

The pendentives continue the story, beginning on the right (inner, or southeast) angle: Pharaoh recalls the Chief Butler; the birds devour the Chief Baker; Pharaoh's dream is the next scene; the seven lean kine devour the seven fat ones.

On the arch to the right (between the Butler and Baker), above, is Pharaoh's dream of the well-favoured and ill-favoured ears; below, Pharaoh asks the interpretation of his dream of his wise men; the Chief Butler tells him of Joseph.

In the half-dome opposite is a feeble and mannered Renaissance mosaic of Joseph interpreting Pharaoh's dream. Beneath it, Doge

Marino Morosini (died 1253) is buried in an early Christian sarcophagus, on which the inscription alone is of his own period. The sarcophagus represents, above, in the centre, Christ, flanked by the twelve Apostles; in the lower tier, Our Lady and four saints, undetermined, separated by four censers. The style of the sarcophagus is that of the sixth century.

Under the arch between this cupola and the next, in the centre, is the figure of Hope; beneath it, a beautiful Byzantine mosaic of St. Agnes, with a modern one of St. Catharine; then, St. Sylvester the Pope, and a Renaissance figure of San Geminiano, whose church at that time occupied part of the Piazza, from a cartoon by Titian.

I will not so minutely describe the subjects in the next two cupolas, as they may by this time, I think, be followed by the reader on the strength of his own scriptural knowledge. The second north cupola contains the remainder of the history of Joseph, the story in this case beginning at the opposite side from what has hitherto been usual, just above the figure of Hope in the arch last described. The subjects are: Jacob sending his sons to Egypt for corn;

Joseph treating them as spies; the repentance of Jacob's sons; the binding of Simeon; the placing of the corn in the granaries; the birth of Ephraim; the Egyptians clamouring for bread; Joseph opening the granaries.

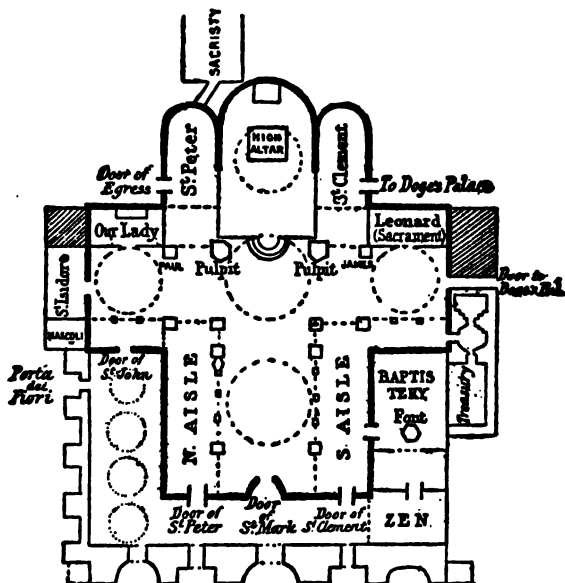
In the pendentives are the four Evangelists. In the right lunette, the sons of Jacob empty their sacks; Jacob sends Benjamin; Benjamin is received by Joseph. On the under side of the arch which spans this lunette are five Roman saints, Cecilia, Cassianus, Cosmo, Damian, Gaudens, and one, restored as St. Marinus, but more probably, since she balances Cecilia, the virgin saint Marina, who dressed as a man to preserve her virginity.

Under the arch leading to the next section is the "Queen of the South," holding her roll of prophecy; below her are St. Nicholas and St. Blaise (Biagio); below again, two Dominican saints, St. Dominic and St. Peter Martyr.

In the last cupola is the Story of Moses, which may now be safely left to the reader. The pendentives contain four prophets.

Over the doorway at the end, known as the Doorway of St. John, is a large mosaic in a half-dome, representing Our Lady with

the Child, seated, with her Greek monogram, flanked by St. John the Evangelist and St.



Mark; her throne and cushion are meant to be characteristically Byzantine. But this is a tolerable modern imitation, dating from 1840.

It lacks the grandeur and solemnity of the simple old work. It probably replaces an older mosaic of St. John, to whom the door and the chapel opposite (now that of the Blessed Virgin) were formerly dedicated.

Set out on your examination of the true interior by entering at the main portal, or St. Mark's Door (centre of west front); should this be closed, as is sometimes the case, enter by one of the other doors, but return at once to this, at the end of the nave, or west arm of the Greek cross.

In the lunette over the doorway within is a particularly beautiful and very early * mosaic of Our Lord enthroned between Our Lady and St. Mark; the two former have their Greek monograms. This is one of the most ancient mosaics in the whole basilica. It bears the inscription in rhyming Latin, "I am the gate of life; through Me, My members pass."

Begin your examination of the nave and aisles, or west arm of the cross, confining your attention for the present to the lower portion, up to the level of the gallery. The mosaics above this level are best seen from the gallery itself, which we shall afterward visit. The

magnificent mosaic pavement of marble and other precious stones should also be noted in every part of the building; it presents exquisite decorative patterns and animal symbolism, the two peacocks with a central object being the most frequent design. Part of it has been "restored" and straightened with disastrous effect: the older wavy portion is exceedingly lovely. Observe also the marble panelling or incrustation of the walls.

Enter the right or south aisle. In the first arch, on the wall to the right, are good early reliefs of Our Lord between Our Lady and St. John the Evangelist. On the under side of the arch, between this and the next compartment, two excellent mosaics of St. Paul the Hermit, in his robe of rushes, and St. Hilarion, another of the early ascetics, lean and meagre, covered with leaves only. On the right wall of the south aisle are fine early mosaics of Our Lady in the centre, flanked by four prophets who have prophesied of her, named, and holding rolls of their prophecies; the two nearest to her are her royal ancestors, David and Solomon; Isaiah's roll bears the

usual inscription, "Behold, a virgin shall conceive and bear a son."

Now cross over the church to the left or north aisle, north compartment of the west arm of the cross. Here, in a position answering to that of Our Lady opposite, is a beautiful youthful * * Byzantine figure of the beardless Christ (barefooted), similarly flanked by four prophets who have prophesied of him. The Christ is one of the most beautiful forms in the entire building. In very early art he is always represented beardless.

The arcade which supports the gallery in the right or south aisle has on the under side of its arches other mosaics: the first arch has one representing St. Julian and St. Cesarius; those under the second and third arches are decorative. Observe here the beautiful architecture of the gallery, and the marble coating beneath it. On the floor is a fine mosaic pattern of peacocks and grapes. Under the fourth arch are St. Felicianus and St. Primus. The left or north aisle is similarly decorated, its saints being under the first arch, St. Fermus and St. Felix, standing over a handsome holy-water

vessel; under the fourth arch, Sts. Nazarius and Felicius. The quaint little tabernacle under the fourth arch is the Chapel of the Crucifix.

Do not quit this nave and aisles until you have grasped their relation to the rest of the building.

CHAPTER IV.

THE BAPTISTERY OF ST. MARK'S.

BEFORE examining further the main body of the interior, I strongly advise you to find the Sacristan and get him to unlock the gate of the Baptistery, which is entered by a door in the right aisle, not far from the St. Clement entrance. You pay on leaving (see below). At least one whole morning — a sunny one if possible — should be devoted to examining this chapel and the Cappella Zen. Remember that they contain far more objects of artistic interest than most northern cathedrals.

The Baptistery, with the adjoining chapel, formed originally a portion of the Atrium, but was shut off from it apparently about the thirteenth century. In the middle of the fourteenth century, the great Doge Andrea Dandolo (elected in 1342) gave a commission

to have the whole of the Baptistery decorated throughout with mosaics. These works thus form a transitional link between the early Byzantine type and the latter Renaissance handicraft which we shall observe hereafter, and some specimens of which we have already seen in the exterior. In examining the Baptistery, therefore, bear these two facts in mind: first, that its purpose is that of administering baptism, on which account it is naturally dedicated to the institutor of the rite, St. John the Baptist, while almost all its decorations bear direct reference to his life or to the sacrament of baptism; and second, that it is a monument of Doge Andrea Dandolo, whose tomb it contains, the great prince choosing to be buried in the midst of this noble memorial of his own munificence.

The Baptistery consists of three portions: that with the font, by which you enter; that to the left, with the altar; both these have cupolas; and a little vaulted room to the right, near the entrance to the Cappella Zen.

Begin with the second of these, and examine, first, the * mosaic in the lunette above the altar. It represents the Crucifixion, with the

The Baptistery of St. Mark's. 79

usual accompanying figures of Our Lady and St. John the Evangelist, named above. Water and blood (the former unusual) gush from the Redeemer's wounds — the water (John xix. 34) clearly symbolising baptism. Beyond Our Lady, to the left, stands St. Mark, patron of the Church, with his open Gospel; beyond St. John the Evangelist, to the right, St. John the Baptist, patron of the chapel. At the foot of the cross, close to the usual skull of Adam, kneels Doge Andrea Dandolo himself, the donor, in his ducal cap and robe. On either side kneel his Grand Chamberlain and a senator. The whole thus tells the story of this Baptistery, in this church of St. Mark, decorated by this Doge, aided by his subordinates.

Neglecting for the moment the cupola and other decorations, look next at the mosaic in the lunette to your right as you face the altar. It begins a series of scenes from the life of the Baptist, continued round the three rooms at the same level. Its subjects are, from left to right: the angel appears to Zacharias; Zacharias is struck dumb; he goes forth from the Temple to the people; he meets his wife, Elizabeth. The story continues in the lunette

of the next compartment, pierced by a window: birth of St. John the Baptist, a poor sixteenth-century work substituted for the fine original.

Seat yourself on the red marble seat to the right, facing south, between the compartment with the font and the vaulted room, to examine the next two mosaics on the wall which gives access to the Cappella Zen. Left of the central arch, an angel leads the infant John into the wilderness. In the lunette, an angel brings him a garment at the approach of his ministry. To the right of the arch is the preaching of St. John the Baptist.

Now, sit on the seat near the pierced door leading into the Piazzetta. On the wall opposite is the Baptism of Christ in Jordan: three angels on the bank, as usual in the conventional representation of this scene, hold the Saviour's garments. To the right of this, on the wall leading into the font room, is John saying, "I indeed baptise with water," etc.

Over the main entrance to the Baptistery, opposite the font, * * the daughter of Herodias dances before Herod; on the right her mother bids her to ask for the head of St. John the

The Baptistery of St. Mark's. 81

Baptist in a charger, which is symbolised by a pointing hand and by the princess already, prophetically as it were, bearing the head on her own as she dances. This is a piece of extreme symbolism; study well this beautiful composition, admirable for its balance, for the vivid pose of the dancing princess, for the magnificent robes of the king, queen, and courtier, and for the delicious dishes and decorations of the table. On the right a page brings in a dish of fruit.

The last compartment of the history is in the lunette to the left of the altar, and contains three subjects: to the left, the beheading or decollation of St. John the Baptist, with a fine figure of the executioner sheathing his sword; in the centre, the princess brings the head to the * enthroned Herodias, who sits like a Byzantine empress, a type of worldly pomp and power combined with wickedness; to the right, the disciples, in Greek ecclesiastical costumes, place the body of the saint in the tomb.

Beneath this mosaic is a carved stone head of St. John the Baptist, and also, lower down, let into the wall, the slab on which he was


beheaded, still stained red with the blood of his martyrdom.

Now, examine in further detail the other decorations of the compartment containing the font.

The cupola has in its centre a figure of Christ holding a scroll with the command, "Go into all the world and preach, baptising," etc. Beneath are figures of St. Mark and the Apostles obeying this command; each Apostle is represented laying his hands on a naked convert in the font, while a sponsor stands by to the right. The inscriptions mention the places in which each baptised in the following order, beginning with St. Mark, who is over the doorway leading into the Baptistery, and is in dark-blue robes: St. Mark baptises in Alexandria; St. John the Evangelist in Ephesus; James Minor in Judea; Philip in Phrygia; Matthew in Ethiopia; Simon in Egypt; James in India; Andrew in "Chaja" (Achaia); Peter in Rome; Bartholomew in India; Thaddeus in Mesopotamia; Matthias in Palestine. In the pendentives of this cupola are the * four Greek Fathers of the Church, very noble figures, Saints Athanasius,

John Chrysostom, Gregory Nazianzen, and Basil (the last restored, but excellent), habited in picturesque Greek canonicals, and each holding a scroll inscribed with a Latin sentence, supposed to be translated from his writings, relating to baptismal regeneration.

The cupola in the altar compartment is very dark, but nevertheless deserves careful study. Sit till your eyes are able to see it. It contains in its centre, Christ in Glory, ascending, surrounded by a circle of angels. Beneath, just over the altar, is the figure of an * eight-winged seraph bearing the inscription, "Plenitudo scientiæ," "Fulness of Wisdom." The other *.symbolical figures from this point, reading to the right, are as follows: Thrones, Dominations, Angels, Virtues (with Death conquered), Powers (with the Devil chained), Principalities, and Seraphim. The whole represents Heaven, which is entered by the gate of the sacrament of Baptism. In the pendentives are the four Latin Fathers, Gregory, Augustine, Jerome, Ambrose, with angels dictating to them. The Latin type of these saints should be contrasted with the Greek type of the Greek Fathers in the corresponding part of the central cupola.



Behind the altar is an appropriate relief of the Baptism of Christ, with many accessories (Annunciation, Daniel, Zacharias, St. Mark, St. Nicholas, etc.); to the right and left of it are reliefs of St. George and St. Theodore, both mounted and slaying their respective dragons; these two connect the chapel with the minor patrons of Venice. The altar itself consists of a huge block of rough granite, from which Christ preached to the Tyrians. It was brought from Tyre by Doge Domenico Michiel in 1126.

On the under side of the arch between the altar compartment and the font compartment are two old mosaics of the blessed Pietro Orseolo, Doge of Venice, and St. Isidore, whose connection with Doge Andrea Dandolo will be clearer later. Below are a vile modern mosaic of the Blessed Anthony of Brescia, a disgrace to this noble chapel; as well as a feeble theatrical seventeenth-century figure of St. Theodore.


In the place of honour, beneath the central cupola, with Christ sending forth the Apostles to baptise, stands the ancient font, supplied in the sixteenth century (1545) with a good

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Renaissance bronze cover; the bronze statue of St. John the Baptist in its centre is by Francesco Segala, after a design by Sansovino; the bronze reliefs, with the four Evangelists, and scenes from the life of St. John the Baptist, are by Tiziano Minio of Padua, and Desiderio of Florence. This font, of course, forms the *raison d'être* of the whole chapel.

Opposite the main entrance door is the monument of Doge Andrea Dandolo, the donor, a splendid specimen of fourteenth-century sculpture. Above the * recumbent figure of the Doge (d. 1354), serenely beautiful, under a graceful canopy; beneath, on the sarcophagus, the Madonna and Child, and an Annunciation in two niches; between them, two reliefs representing St. John the Evangelist in the cauldron of boiling oil, and the martyrdom of the Doge's personal patron, St. Andrew. The angels drawing curtains, as usual in tombs of the Pisan school, should also be noted. Andrea Dandolo was the last Doge buried in St. Mark's: after his time, the Serene Princes were buried at San Giovanni e Paolo, or at the Frari.

The greater part of the small vaulted chamber between the font and the Cappella Zen has no direct reference to the subject of baptism. It is treated as a vestibule, and therefore appropriately given the life of Christ before his baptism. The under side of the arch which leads to it has mosaics of the four Evangelists. On the vaulted roof, in the centre, is a colossal head of Christ, represented as aged, after the later Byzantine fashion, and surrounded by prophets bearing rolls of prophecy. Beneath are episodes of the Infancy: on the side toward the Cappella Zen, to the left, the Three Magi, represented as Three Kings, old, middle-aged, and young, come to Bethlehem to inquire of Herod; on the right, the Three Kings adore the Child, with Joseph warned by an angel to fly into Egypt: both much restored and almost modern. You will find these two scenes represented very similarly elsewhere. Note and compare all such subjects. On the side toward the font to the left is the Flight into Egypt, the latter symbolically represented by a city; and on the right the Massacre of the Innocents: in the lunettes at either end, are two prophets.



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Near the door, on the right, is the tomb of Doge Giovanni Soranzo (1328) bearing his arms.

Now pass through the doorway into the Cappella Zen. This beautiful little chapel, otherwise known as that of the Madonna della Scarpa, "Our Lady of the Slipper" (so called from her having given her bronze slipper to a poor votary, on which it was miraculously turned into gold), contains a series of very early mosaics (twelfth century). It was afterwards, in the sixteenth century, converted into a mausoleum for Cardinal Zen or Zeno (see below). I will begin by describing the original building with its decorations, and pass on later to the obtrusive Renaissance additions.

In the half-dome, towards the outer Atrium, is a (restored) figure of Our Lady with her Greek monogram, and at the sides two (original) sombre and morose-faced Byzantine angels. Below, in niches, are the youthful beardless Christ, blessing, and four prophets in mosaic, alternating with four statues of prophets (thirteenth century). The beautiful Byzantine architecture should be carefully noted.

On the vaulted roof, in the centre, is an early mosaic figure of the beardless Christ. Beneath, on either side, is the * * legend of St. Mark, whose body rested first in this chapel after its arrival in Venice. The series begins, above, on the wall of access from the Baptistery. In the first scene St. Mark writes his Gospel at the request of the brethren; in the second he presents it to St. Peter, who orders it to be read in the church; in the third he baptises at Aquileia, one of the chief mother-cities of Venice; below, in the fourth scene, as St. Mark is sailing from Aquileia to Rome, and passes this island (symbolised by water-plants to the right below), an angel, flying from a very material blue heaven announces to him that his Basilica shall be erected on this spot; in the fifth St. Peter appoints St. Hermagoras to the Bishopric of Aquileia; in the sixth St. Mark enters Egypt (symbolised by a gate), preaches there and expels demons. Opposite, on the wall toward the Piazza: above, first an angel orders St. Mark in a dream at Pentapolis (so named to the left) to sail to Alexandria; the second scene is St. Mark in the ship on his way

The Baptistery of St. Mark's. 89

to Alexandria, symbolised by its celebrated Pharos or lighthouse; in the third St. Mark heals the cobbler St. Anianus of a wound made by his awl; below, in the fourth, St. Mark is arrested by the pagans (called "Saracens" in the inscription) while celebrating mass at the altar; in the fifth he is dragged through Alexandria and beaten; and in the sixth he is buried by his disciples in a sarcophagus. In all these mosaics the symbolical character of the buildings (exterior or interior) should be noticed; they are full of meaning. This most interesting series is a good epitome of the Venetian legend of St. Mark. I have said nothing of the exquisite decorative work, which the reader must of course notice for himself.

In the arch beneath the mosaics last described, is an old, much damaged relief, with, below, the Nativity, Joseph, Our Lady, the Child in the manger, ox and ass, and shepherds; above, the Flight into Egypt. Two beautiful reliefs are also let into the wall near the altar; on the left, a Byzantine Madonna and Child, with a Greek inscription, referring to the opening of an aqueduct at

Constantinople by the Emperor Michael Palæologus and his Empress Irene; no doubt loot of Doge Enrico Dandolo's; on the right, an Archangel (one-half of an old Annunciation). Beneath them, two fine red marble lions, with a calf and child, like the griffons on the exterior; probably they once stood at the doorway.

Passing on to the Renaissance additions, notice first in the centre the fine bronze * tomb of Cardinal Giovanni Battista Zen, or Zeno, nephew of Pope Paul II., who died in 1501, and left the greater part of his immense fortune to the Republic of Venice. The Signory in gratitude erected this monument. The Cardinal, in bronze, in full pontificals, lies on a bronze sarcophagus, supported by figures said to represent Faith, Hope, Charity, Prudence, Pity, and Munificence; in the absence of any recognisable symbols, I do not pretend to decide which is which. The monument is the work of several artists, among them the Lombardi, Leopardi, and Camponato.

The * altar stands under a bronze and marble Renaissance canopy, covering a figure of

The Baptistry of St. Mark's. 91

Our Lady, with a gilded shoe in memory of the miracle, flanked by those of St. Peter, to represent the Cardinal's double connection with the see of Rome, and St. John the Baptist, his name-saint and personal patron. These figures are by P. G. Camponato; dated, 1505. At the base is a relief of the Resurrection; on either side are poor decorative mosaics, with the Cardinal's hat and shield. It is the ugly back of this altar which forms the discordant Renaissance pediment between the griffons on the southern façade. Notice the Gothic arcade in the style of the Doge's Palace, let into the Byzantine arch to the left of the altar.

Give the Sacristan half a franc on leaving.

I have only called attention to the most salient objects in these two beautiful and noble chapels, which the visitor should revisit more than once and examine at greater length for himself.

Returning to the main church again, now enter the north transept. Walk along its west or left-hand aisle till you reach a little chapel at the extreme end, closed by a low marble screen and an iron gate. This is the Cappella

dei Mascoli, so called because it was the meeting-place of a Guild composed of men alone. It is dedicated to Our Lady, and its full title is Cappella della Madonna dei Mascoli.

The mosaics on the roof, by Michele Giambono, were begun in 1430, and form fine examples of fifteenth-century work; they show the early Renaissance tendency, and are thus transitional between the mosaics of the Byzantine school on which we have hitherto for the most part concentrated our attention, and those of the seventeenth century, some examples of which we have already examined on the exterior, while many more will occupy our time hereafter. The chapel being dedicated to Our Lady, the subjects represented on its walls are naturally five of the chief incidents in her history. The series begins on the left side of the roof with the Birth of Our Lady; St. Anna, as always in this subject, is in bed; St. Joachim, close by, superintends the washing of the infant; to the right are the usual women visitors. The whole takes place in a splendid late Gothic semi-Renaissance palace. To the right of this

is the Presentation of the Virgin in the Temple, which may be instructively compared with the famous Titian in the Academy; on the left are St. Joachim and St. Anna; the little Virgin mounts the steps and is received by the High Priest at the doors of a magnificent late-Gothic Temple, with Renaissance decoration. On the window wall is an Annunciation, its component figures divided by the window. On the right side of the roof, in the left compartment, is the Meeting of Mary and Elizabeth, which takes place as always under a splendid arcade, entirely Renaissance; to the right, St. Zacharias is seated as a spectator. In the right compartment is the Death of Our Lady; her new-born soul is received above by Christ, in a mandorla of glory. All the elements of the scenes are conventional. Study well these five mosaics as admirable but, alas, very much restored examples of transitional workmanship, unfortunately tampered with. On the centre of the ceiling are Our Lady and the Child, with her royal ancestor, King David, and her chief prophet, Isaiah. The symbolism is full of veneration for the Blessed Virgin.

The altar-piece consists of a statue of Our Lady, in a Gothic niche, between St. Mark and St. John the Evangelist — the latter being Our Lady's adopted son, and also the patron of the north transept.

The central arch of the arcade supporting the gallery, in the aisle which lies just outside this chapel, has on its under side good mosaics of St. Justina and St. Marina. On the pier between the chapel and the main transept is a fine Byzantine relief of Our Lady. Over the door of access from the Atrium into this transept is a figure of St. John the Evangelist: this entrance being known as St. John's door — Porta di San Giovanni. The mosaics of the North Dome, best seen hereafter from above, have also reference to the history of this Evangelist, displaced to make room for the growing cult of the Madonna.

CHAPTER V.

THE GALLERY AND TRANSEPTS OF ST. MARK'S.

BEFORE proceeding any further with the examination of the lower portion of the church, I recommend you next to mount the staircase which leads to the Gallery, both exterior and interior. The sacristan, who is generally lounging about the nave, opens the door to the left of the St. Mark portal or main entrance from the Atrium into the church for thirty centimes per person.

Pay beforehand. Mount the steep staircase and go first to the exterior gallery. Here you can observe well the four famous Bronze Horses, still covered with abundant traces of gilding. From this point also you can note the sculpture on the archivolt of the main arch, with eight figures of patriarchs and prophets, named on the pedestals.

Proceed first to the right, with a good view

over the Piazza, and turn the corner toward the little Piazza dei Leoni, where you can more closely observe the Gothic figures on the pinnacles of the north façade. They are arranged in a somewhat odd order, beginning from the left, of Hope, Temperance, Faith, Prudence, Charity, the two cardinal virtues being thus interposed between the three theological. This is also the best point of view for the decorative detail, foliage, prophets, etc., of the Gothic additions.

Next, proceed past the Horses again, along the west front, as far as the southwest corner, over the little portico, which gives an admirable view of the south façade, with its Byzantine pillars, pierced stone-work, and Gothic additions, and an excellent outlook on the Piazzetta and the granite columns. As you are passing along the west front, on your way back, observe a little mosaic of St. Nicholas in a niche, bearing the name of its artist, Ettore Locatelli (about 1605).

Now, re-enter the church. The great arch by which you enter has on its under side sixteenth and seventeenth century frescoes in the centre, after a cartoon by Tintoretto,

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representing the Last Judgment, or rather what is called the Preparation of the Throne preceding it: Our Lord between the Blessed Virgin and St. John; beneath, the Cross enthroned among the instruments of the Passion; Adam and Eve and Cherubim adoring. Below on the south side are half of the Apostles, on clouds; then, under them, Paradise, with the Penitent Thief in the lower right-hand corner; on the north side, above, are the rest of the Apostles; below, the condemned, with Judas hanging himself, just opposite the Penitent Thief.

The arch next to this, and a little higher in level, has the Vision of St. John in the Apocalypse, with St. John sleeping; the Seven Golden Candlesticks; the Angels of the Seven Churches of Asia; St. Michael and the Dragon; the Supper of the Lamb; the Woman clothed with the Sun, and other episodes of the Apocalyptic Vision: all by the Zuccati. The order and arrangement of all these mosaics will be explained hereafter.

Return back towards the head of the stairs by which you entered, and proceed by the outer gallery of the north aisle. Stand above

the long north arcade, in order to view the first dome, — the dome of the west arm or nave. Its subject is the Descent of the Holy Ghost. In the centre, the Spirit descends as a dove upon the twelve Apostles; below, between the sixteen windows, are various races, Parthians, Medes, Elamites, etc., represented each by one man and one woman in what the mosaicist believed to be the costume of their country; all are listening to the Apostles speaking to them in their own tongues. Beneath, in the pendentives, are four majestic angels, singing the “Holy, Holy, Holy!” All these are in the style of the thirteenth or fourteenth century.

This arcade is also the best point from which to observe with an opera-glass the beautiful decorative sculpture on the parapet of the gallery opposite.

In the arch behind you, on the north wall of the north aisle, above the lovely youthful Byzantine Christ, is a representation of Paradise, of the seventeenth century; over it, the trial and martyrdoms of St. Peter and St. Paul, after cartoons by Palma. I do not attempt to give all the subjects of these later mosaics,

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partly because of their number, and partly also because they are almost always self-explanatory, or sufficiently explained by their Latin inscriptions.

Continue on to the small compartment in the angle between the nave and the north transept. This is the best point of view for one-half of the great arch between the western and central domes. It represents, below, the Kiss of Judas, and Christ wearing the Crown of Thorns; Pilate bears a roll with the question, "Shall I crucify your King?" answered by the Jew to the left, "Crucify Him!" Above is the Crucifixion, with Our Lady, St. John, the Maries, and Roman soldiers; Longinus piercing the side, etc. In the centre of the arch are the Maries at the Sepulchre. The remainder of this arch is best seen from the opposite gallery.

This station is also one of the most satisfactory for observing the great * * central dome; its subject is the Ascension. In the centre, Christ is borne aloft in a firmament by four angels; beneath, second tier, over the altar arch, stands * Our Lady, dark-robed, a most beautiful figure, attended by the two angels



who say, "Why stand ye here?" etc. All round are the twelve Apostles, divided by trees of various patterns to symbolise the Mount of Olives. The rhyming Latin verses are excellent. Beneath, in the third tier, between the windows, are the Virtues and Beatitudes in the following order, beginning to the right of Our Lady: Temperance, Prudence, Humility, Kindliness, Penitence; and to the left of Our Lady, Courage or Fortitude, tearing open the lion's jaw. The other figures will be better observed from other standpoints. In the pendentives are the four Evangelists writing their Gospels; beneath them, figures of the Four Rivers of Paradise, named as Gyon, Euphrate, Tygre, Fison. Recollect that on the main façade the Rivers of Paradise similarly stand beneath and symbolise the four Evangelists. This grand central dome is well worthy of the noble position it occupies.

Now, proceed along the outer gallery of the north transept. The arch overhead tells the story of the Life of Our Lady from the apocryphal Protevangelion in thirteenth-century mosaics (see Mrs. Jameson, "Legends

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of the Madonna "). The centre is occupied by a fine Greek cross. The story begins on the left-hand side, and runs round on the upper level first. On the left side, above, in the left compartment, St. Zacharias enters the temple to place the wands of the various suitors, the budding of one of which will miraculously determine the Virgin's husband; in the right compartment is the marriage of Our Lady to Joseph by St. Zacharias; the little Virgin is here represented as a child about twelve years old. On the opposite, or right side, above, in the left compartment, is the Annunciation, Mary drawing water at a well meanwhile; in the right compartment, the High Priest presents Mary with a vase of pigment, wherewith to dye the veil of the Temple. Now, take the lower level, beginning again on the left as before: in the left compartment is the meeting of Mary and Elizabeth (Mary's name ignorantly restored as Hanna); in the right compartment, Joseph, being an austere man, reproaches the Blessed Virgin. On the right side, in the left compartment, the angel warns Joseph in a dream that Mary has conceived of the Holy Ghost; in the right compartment,

Joseph and Mary go to Bethlehem to be taxed. The story continues on the main wall under the arch, opposite you, below the windows. The angel warns Joseph to flee into Egypt; then follows the return to Nazareth, as described in the Latin verse; otherwise, one might have taken it for a flight into Egypt; and Christ among the doctors in the Temple. This curious series deserves close study. Its Latin inscriptions are quaint and crabbed, but full of meaning.

This part of the gallery is also the best point for observing the great north dome, which contains the history of St. John the Evangelist, formerly patron of this part of the building; the raising of Drusiana, Stacteus on his bed, the overthrow of the temple of Diana, and other miracles, told in relatively few figures. (The light here is seldom satisfactory.) On the pendentives are the four Fathers of the Church, fine seventeenth-century mosaics; St. Ambrose is early.

The end wall of the north transept has a Tree of Jesse. The Patriarch lies sleeping below, and from his body springs a genealogical tree of the Blessed Virgin, Our Lady

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herself occupying the topmost branches (sixteenth century).

From this point, some more of the Virtues and Apostles in the great central dome can be well observed.

Now return along the whole length of this gallery, till you are past the spot by which you entered. Mount the little steps, cross the wide gallery by the large window, under the Last Judgment, and enter the gallery of the south aisle.

Pass along this gallery till you reach the middle of the arcade which separates the nave from the south aisle.

On the wall opposite you, above the beautiful Byzantine Madonna, is a large continuous mosaic of the Agony in the Garden, representing Christ praying; his return to the sleeping Apostles; his second prayer; his chiding of Peter; the angel with the cup (no cup now visible) and his saying, "Sleep on," all rudely simple.

The arch over your head has early mosaics of the miracles and deaths of the Apostles. On the left side of the arch, above, St. James the Lesser is cast from the tower, — to the

left are the Jews, to the right the Pharisees, — and the beheading follows. To the right of this is the burial of the Apostle. Below, St. Philip overthrows the statue of Mars, and drives away the demon in the shape of a dragon which inhabited it. The legend is given in my Guide to Florence, Santa Maria Novella: to the right of this, he preaches to the Scythians; further to the right is his burial. On the right side of the arch, above, St. Bartholomew preaches in Upper India; the priests accuse him; the flaying of St. Bartholomew follows. Below, St. Matthew preaches in Ethiopia; the king of the Ethiopians condemns St. Matthew to be beheaded at the altar. On the window wall, above the Agony in the Garden, ill seen except on a bright day, St. Simon and St. Jude overthrow the statues of the sun and of the moon, and are martyred accordingly.

Now pass on along the gallery in the same direction till you reach the top of the arcade which separates the south transept from its western aisle. The west wall of the transept, to your right as you walk, is covered by one of the most ancient and interesting * * mosaics

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in the whole building — perhaps the very oldest of all. It represents the discovery of the body of St. Mark, which had been lost after the fire of 976. When the existing church was completed in 1094, and about to be dedicated, the Doge could not tell what had become of the sacred corpse, and instituted a fast for its recovery. To the left the Patriarch officiates at the altar of this very church, whose interior is seen in rude diagrammatic section, with its five domes, arches, and galleries. A deacon holds the book. Behind the Patriarch the Doge, Vitale Faliero, marked by his title of Dux, bows in prayer; to the extreme left the Venetian nobles and people kneel in attitudes of prostrate supplication. This mosaic thus tells the tale of the solemn fast for the recovery of the saint's body. The mosaic to the right, evidently a little later, shows a similar view of the church, this time rather more in perspective, though still in section and very diagrammatic. A pillar to the extreme right has opened in answer to the prayers, and exposed the lost sarcophagus of the Evangelist. The Patriarch stands by it; near him the Doge, again marked as Dux, and

with a simple early ducal cap, different from that of later ages; beyond are nobles, ladies, and children, the latter ill represented, one wearing a crown. I advise you to study every detail of these extremely naïve and tentative but very beautiful and touching works. They show well the interior of the church in 1094, and also the costumes of the period.

This is likewise a good point from which to view the southern dome and its surroundings. It contains only four figures of four important local saints,—St. Blaise, who has two churches in Venice, St. Leonard, whose chapel was just beneath, St. Nicholas, who lies at the Lido, and St. Clement, whose chapel is one of the external apsidal pair. In the pendentives are figures of four women martyrs, known as the Four Great Virgins of Aquileia, the mother-city of Venice: St. Dorothy, particularly beautiful; St. Thecla, sixteenth century; St. Euphemia, and St. Erasma. These mark the connection of Venice with the old Patriarchate on the Latin mainland.

The arch between this dome and the central one has mosaics of scenes from the Ministry of Christ; visible from this arcade are,

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above, the Temptation in the Wilderness; the Devil, as a black-crowned angel, offers Christ stones to make into bread; places him on a pinnacle of the Temple; leads him on to an exceeding high mountain; is discomfited, and flies away, with good dramatic action; angels come and minister unto him. Below, is the entry into Jerusalem, with children and others casting their clothing before the Saviour, who rides on a white ass; behind him are the Apostles; in front of him, Jews and the gate of Jerusalem. The interdependence of all these scenes is explained later.

Now, look across the transept to the wall with three windows, just opposite you. This contains, above, uninteresting mosaics of Peter walking on the water, the paralytic with his bed, etc. Beneath these are two tiers of subjects relating to the life of St. Leonard, whose chapel, now that of the Holy Sacrament, originally stood below, while his image is found on the great south dome, just above it. These works, though late, are interesting through their associations with the saint, now dispossessed, who gave his name to the transept: they represent, above, St. Leonard held

at the font by King Clovis; St. Leonard healing the Queen; St. Leonard distributing alms to beggars: below, St. Leonard making water gush forth miraculously; St. Leonard striking off fetters from prisoners, whose patron saint he was; St. Leonard, after his death, appearing from heaven to rescue a prisoner, a figure which may very probably have suggested Tintoretto's famous St. Mark, now in the Academy. Remember St. Leonard when you visit the latter.

The arch above this series of frescoes has transitional works, representing Christ's miracles of healing.

The south window is a rose or wheel, with Gothic tracery. A few other Gothic elements, all intrusive, may be found in other parts of the building.

From the gallery above the arcade which separates the south transept from the chapel, once St. Leonard's, of the Holy Sacrament, if open, you can see well the other two figures in the south dome, and the remainder of the arch between the central and south domes, representing the Last Supper and Christ washing the feet of the Apostles. Various

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parts of this gallery are also good stations for observing the other figures of Apostles and Beatitudes (all with their names marked) on the great central dome. You must make these out from various points of view, with an opera-glass.

Utilise these galleries, too, for examining closely, from near by, one or two mosaics at the level of the eye, in order to perceive the way in which the component pieces are arranged, especially in the treatment of faces and garments. The technique of the mosaics may be traced onward from the early Byzantine style, through the chapel of St. Isidore (very peculiar) and that of the Mascoli, to the very perfect workmanship of the Sacristy, the culminating point of this art, viewed as a handicraft.

As you return, pause at the corner by the gallery of the south aisle, near the words "*Lapis angularis*," in order to observe the other half of the great arch between the western and central domes. It represents, above, Christ rescuing souls from Hades, and, below, the Resurrection, with the Maries and the doubting Thomas. The interdependence

and relation of all these subjects will be explained later.

This corner is also the best point of view for the beautiful figure of *Gyon (Gihon), one of the Rivers of Paradise, on the pendentives of the central dome. Other such points I leave to the reader. Stand long and examine each detail separately.

After having thus observed the mosaics visible from the gallery, you may profitably resume your examination of the ground floor of the church.

Begin with the north transept. Here, we have already looked at the west aisle and the little chapel of Our Lady of the Mascoli. The central portion of the transept contains nothing of special interest except the dome. The east aisle of the transept, however, formerly the Chapel of St. John, has been railed off as the Chapel of Our Lady, who is at the present day—I speak of visible facts only—the central object of veneration in the whole Basilica. The entire space in front of this chapel is therefore constantly thronged with votaries from morning till night under conditions which make it difficult to examine

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the works of art it contains without grave indelicacy. Look at it cursorily.

The central object is a great canopy or baldacchino, enshrining a * miraculous portrait of Our Lady with the Child, deeply venerated by the Venetians, and the most revered object in the whole city. It is said to have been painted by St. Luke the Evangelist, and is certainly an ancient Byzantine work, not later in date than the eighth century. It was brought to Venice in the thirteenth century, and was transported to this altar in 1618, when the former dedication to St. John was altered, and Our Lady made patroness in his stead. During the greater part of the week, this portrait is hidden from the eyes of the faithful behind handsome bronze folding doors, which contain, above, a facsimile of the miraculous image in relief, and below, the figures of St. Mark, the patron of the church, and St. John the Evangelist, former patron of the chapel. These doors are opened, however, on Saturdays, when the picture itself, blackened with age, may be seen (not well) from a little distance through an opera-glass. It is half obscured by necklets and other rich

ex votos. In character, it seems to be merely an ordinary Greek icon, much deteriorated by age. The chapel itself is also filled with ugly votive offerings, but it possesses some admirable sculptured reliefs; on the left, two saints in niches; on the right, the Madonna and Child. I do not describe the various objects in this very holy place at length, however, as it is not practicable to scrutinise any of them without causing just annoyance to the numerous worshippers, for whose sake it is well to remember the church exists. English tourists are often culpably wanting in respect to this holy object.

Between the Chapel of Our Lady and the Vestibule of the Chapel of St. Peter, to the right, stands an altar of St. Paul, surmounted by a statue of the Apostle, bearing a sword (see plan). An inscription states that it was erected under "the famous and pious lord and Doge, Cristoforo Moro" (1462).

Just beyond this altar is the Vestibule of the Chapel of St. Peter, which latter is railed off by a handsome screen, surmounted by five statues, whose date is about 1396, the work of the first great Venetian sculptors, the

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brothers Massegne. The figures represent, in the centre, the Madonna and Child; at the sides, four great women saints connected with Venice, — Mary Magdalen, Cecilia, Helena, and Margaret. Pass this chapel for the present without entering it beyond the screen.

To your right, as you face this screen, is one of the two magnificent octagonal pulpits. This one is double, or in two stories. The exquisite marble-work of its staircase should be closely examined. So should all its architectural features. It is one of the finest things in the Basilica.

The south transept has in its corner arcades at the west end, where it joins the nave, good early mosaic figures of saints, mostly named; among them that of * St. Catharine is particularly beautiful. Close by is a fine relief of Our Lady and the Child. Its west aisle ends in a somewhat Cairene door, leading to the Treasury, which omit for the present; above it is a pretty mosaic of angels holding the sign of the Cross. Over the south door of the main part of the transept is a mosaic of St. Mark. This door leads direct into the Doge's Palace.

The east aisle of this transept is divided off (like the Chapel of Our Lady) into a Chapel of the Holy Sacrament, where the consecrated Host is now exhibited: it was formerly dedicated to St. Leonard. (Hence the mosaics above it.) It has also good mosaics on the under side of the arch supporting its gallery.

Between it and the vestibule of the next chapel is the altar of St. James, containing his statue, and answering to that of St. Paul, opposite.

The west compartment (Vestibule of St. Clement) contains the stairs which descend to the crypt (closed); on its left side is the second of the handsome octagonal ambones, or pulpits. At the base of the steps which go up to this pulpit are two fine * decorative reliefs of peacocks. Near the steps to the crypt, observe a particularly beautiful relief of Our Lady and the Child; above her, on the arch, a quaint mosaic of that rather mythical embodiment of bourgeois beneficence, St. Uomo-bono of Cremona, engaged in the distribution of charity; he is balanced on the other side by St. Boniface. Many of these minor saints are patrons of neighbouring towns with which Venice had commercial relations.

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The screen which rails off the Chapel of St. Clement — pass it by for the present — is like the one which balances it on the north side; it also has five excellent statues by the Massegne. The figures represent, in the centre, Our Lady with the Child; at the sides, four other great women saints, — Christina, Clara, Catharine, Agnes.

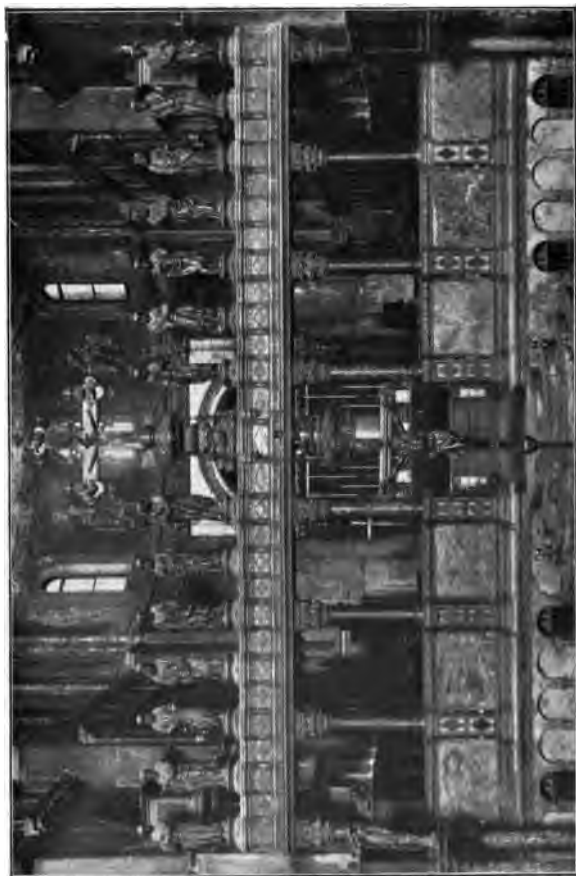
Understand the arrangement of these two transepts, and of the central area of the church between them, before you proceed to the examination of the eastern area, with its three apses. This central area, you may note, has mosaics of the whole Gospel history — a point which will lead up to the final comprehension of the general arrangement. The series begins on the eastern arch (arch of the Presbytery), is continued on the northern and then on the southern side, goes on then to the western arch, with the Passion and Resurrection, and ends in the central dome with the Ascension. This first general clue may help you to spell out for yourself the key to the whole, which I shall give later, illustrated by a diagram.

CHAPTER VI.

THE PRESBYTERY.

YOU may now go on to inspect the Presbytery, or main apse, which is so exceptionally rich in objects of interest that I can only briefly call attention to a very few of them.

The Presbytery is separated from the central area by a rood-loft, or screen, of rich Oriental columns, supporting an architrave which bears in its centre the Crucifix (date, 1393), with the symbols of the four Evangelists at the corners. To the right and left of this crucifix are Our Lady and St. John the Evangelist, in their conventional places. The other twelve statues are those of St. Mark and of the eleven remaining Apostles. All these are by the Massegne (1393, named and dated), and are admirable examples of transitional Venetian sculpture. Form your



ST. MARK. — ROOD - LOFT

idea of the beginnings of the Venetian Renaissance by studying these figures, with those of the women saints on the lateral screens.

The arch over the rood-loft has mosaics from designs by Tintoretto, with episodes from the infancy and ministry of the Saviour.

Pass through the screen and enter the first compartment of the Presbytery. The only important objects here are six reliefs in bronze, by Sansovino, representing miracles of St. Mark, let into the parapet of the little boxes or singing galleries to the right and left.

The Inner Presbytery is locked; the Sacristan will open it for you (a few sous).

In the centre, in the great place of honour, stands the principal object of the whole church, the shrine to which all the rest is merely subservient. This holy of holies is the High Altar, containing within it, as an inscription at the back testifies, the actual body of the Evangelist St. Mark, whose miraculous preservation and discovery after the fire we saw depicted in the mosaics of the south transept.

The High Altar, in accordance with its importance, is covered by a rich canopy, or bal-

dacchino, of verd-antique, supported at the angles by four * carved pillars in cipollino, of extraordinarily rich and intricate workmanship. These are splendid specimens of early Italian carving, possibly of the tenth century, and certainly not later than the eleventh. The confused groups of figures with which they are entirely covered, however, can only be deciphered, for the most part, by the aid of the inscriptions, so little is there in them of dramatic action. They are intended to narrate in brief the whole history of Our Lady and of the life and death of the Saviour: but they do it with the feebleness of the darkest age. The first pillar, to the left, at the back, on the northeast, tells the story of the Blessed Virgin from the rejection of her father Joachim in the Temple to her marriage with Joseph. The scenes are those usual in this set of subjects; the names suffice to identify them. The second pillar, on the left, in front, at the northwest, has the life of Our Lord from the Annunciation to the miracle of the loaves and fishes. The third pillar, diagonally opposite to the last, at the right, behind, on the southeast, has the same history from the episode

of the young man who wishes to bury his father to the cure of the leper. The fourth pillar to the right, in front, on the southwest, continues the story of the Passion to the Ascension and Christ in glory.

Fully to describe the subjects, over one hundred in number, thus represented, is beyond my space: nor do I recommend any, save advanced students with abundant time, to tackle them. They are hard to make out, but well deserve the attention of those who already know the art of the period from ivories, etc.

On the summit of the canopy are two figures of Our Saviour, front and back; at the corners, the four Evangelists. A wonderful work, all told, of immense interest.

The raised back of the altar is formed by the famous and exquisite **Pala d'Oro, or golden altar-piece. This, the most magnificent existing example of the early mediæval jewellers' craft, is covered by a curtain on ordinary occasions, and is only publicly exposed for a few days at Easter. It may, however, be viewed (though not satisfactorily) from twelve to two daily, for a payment of twenty-five centimes per person. (Inquire of the Sacristan.)

A full description of this magnificent early work, and of the subjects represented on it, would extend to twenty or thirty pages; I must therefore content myself here with the briefest indications of the general treatment.

The upper part, or first broad band, of the Pala d'Oro is the oldest. It was ordered from Constantinople in 976, after the fire which destroyed the first church, by Doge Pietro Orseolo; its whole workmanship is entirely Byzantine, its inscriptions are in Greek, and it bears little reference to Venice or Venetian ideas. It is a monument of Oriental Christian iconography.

The central plaque of this upper band consists of a figure of the Archangel Michael — very much venerated in the Greek church — between a pair of six-winged seraphs, his name being marked in Greek letters. The three plaques on either side consist of scenes from the Gospel History and its sequel. Beginning on the left, these are, the Entry into Jerusalem; the Resurrection (so inscribed in Greek, but in reality Christ releasing Adam and Eve from Hades); and the Crucifixion: this last plaque must originally have preceded

the previous one, and the two must have been transposed in subsequent alterations made by ignorant western workmen. To the right of the central figure come the Ascension, with the Madonna, angels, and apostles below, Christ rising above; the Descent of the Holy Ghost; and the Death of the Virgin, whose soul, like a little child, Christ receives. These plaques are all richly covered with jewels, and have several small medallions of saints, mostly Oriental, and bearing little or no relation to Venice.

The lower part of the Pala d'Oro consists to a large extent of separate gold altar-pieces, some of which were ordered by Doge Ordelaffo Faliero in 1105, while others were probably looted from Constantinople after the capture of the city by Doge Enrico Dandolo in 1204. These plaques have been several times altered and remade by Venetian goldsmiths, as the inscriptions testify, so that part of the work here is Byzantine and part native. This composite lower portion was joined to the upper, in all probability, about 1345.

It consists, as a whole, of a central design, whose main compartment contains a Byzantine

figure of Christ blessing, with medallions of the four Evangelists, and of minor episodes. Under this central design are two Latin verse inscriptions, giving part of the history of the Pala. Between these inscriptions stands a graceful Byzantine figure of Our Lady, with her Greek monogram. The crowned figures to the right and left of this Madonna are peculiarly interesting. That to the left has a Latin inscription to the effect that it represents Orde-lafo Faliero, by the grace of God Duke of the Venetians: that to the right has a Greek inscription, stating that it represents Irene, most pious Empress. As a matter of fact, however, the Doge's face is a later substitution for that of the Emperor John Comnenus, husband of this very Empress Irene. The original altarpiece at Constantinople from which this portion has been stolen must therefore have been presented by the Emperor and Empress to St. Sophia: the Venetians must afterward have altered the figure and inscription to suit their own dead Doge, but most ungallantly left him faced, not by his own Dogaressa, but by the Byzantine Empress.

The other designs on this portion of the

Pala consist mostly of figures of saints, etc., the upper row comprising adoring angels, the second row the twelve apostles, and the third row prophets, named for the most part in Latin letters.

Many minor subjects are comprised in the Pala, but these are as many as the casual visitor is likely to examine. The most interesting of the minor subjects is a set detailing the life and miracles of St. Mark, and the transference of his holy body to Venice. This set is clearly of native workmanship, and bears none but Latin inscriptions: it resembles in part the mosaics in the church. The whole Pala, above and below, bristles with jewels of every description.

The front of the altar, also affixed on state occasions only, is of silver gilt.

This altar of St. Mark, containing the actual body of the Evangelist, must be regarded as the focus of the entire building, toward which all the rest converges. It was in mediæval times the most cherished possession of Venice. To its left is now the Patriarchal Throne; on either side are the stalls of the Canons, brought here from the dissolved Carthusian monastery,

when St. Mark's was erected into a cathedral in 1807.

Behind the high altar stands a second altar (of the Holy Cross) supported by six beautiful columns, two of them of verd-antique, two of African marble, and two of alabaster, semi-transparent; these last, spirally twisted, are said to have come from Solomon's Temple.

Having thus examined cursorily the chief objects on the floor of the presbytery, you may proceed to notice the mosaics of its upper portion.

The great eastern dome has in its centre an exquisite early mosaic figure of the * beardless Christ, holding what seems to be a roll of prophecy. Beneath Him is a figure of Our Lady, to the extreme east; next to whom are her royal and prophetic ancestors, Kings David and Solomon. The other figures are those of the prophets who prophesied of Christ, — namely, Isaiah, Jeremiah, Daniel, Abdias, Habakkuk, Hosea, Jonah, Zephaniah, Haggai, Zachariah, and Malachi, each holding a scroll inscribed with words of their prophecies. These words — read them if you know Latin — are always of great importance in understand-

ing the special meaning of the figures. In the pendentives are the symbols (six-winged) of the four Evangelists, who showed forth Christ's works to Christendom.

The small arches on either side of these pendentives have exquisite decorative work, with the mystic Lamb and other minor figures.

The apse is occupied by a late but very fine seated figure of Christ, dated 1505. This is the terminal object of the whole church; it is seen in front of you from the main portal at the moment of entering.

Beneath this mosaic, between the windows, are four figures more directly connected with the dedication of the church and with the holy Body which lies within it. To the left is St. Nicholas, commercial patron of Venice; next to him is St. Peter, who hands St. Mark the Gospel, to which he has given his approbation; third comes St. Mark himself, who receives the book of his Gospel from St. Peter and hands it on to Hermagoras, Bishop of Aquileia; fourth is Hermagoras in the act of receiving it. The last three of these mosaics, thus prominently placed under the apsidal figure of Our Saviour, represent the impor-

tance of St. Mark, both as Evangelist and as first preacher of the Gospel in these estuaries. They may be regarded as symbolical of the consecration of Mark by Peter, and of Her-magoras by Mark, and thus of the direct descent of the Venetian Patriarchate from the first Bishop of Aquileia, from the holy Evangelist, and from the Prince of the Apostles. The puzzling presence of St. Nicholas in this group is explained by the Latin verses above, which state that the bodies of these four saints rest in Venetian soil, and that on them the Venetian people chiefly trust for welfare and protection. These verses are of such fundamental importance in the scheme of the church, that, contrary to my usual custom, I transcribe them in full, in the original rhyming Latin :

Quatuor hos jure fuit hic præponere cure (curæ),
Corporibus quorum præcellit honos Venetorum.
His viget, his crescit, terraque marique intescit:
Integer et totus sit ab his numquamque relictus.

The last line does not rhyme, and has obviously been ill restored: "remotus" in the last word has been suggested as the original read-

ing; but I think the old verse was really "Integer et tutus sit ab his, nunquamque solutus." The order of the figures is comprehensible if we notice that the central pair are Peter and Mark, the outer pair Nicholas and Hermagoras.

Only from this Presbytery, and from the two Apsidal Chapels we have next to visit, can the ordinary traveller obtain a sight of the * early mosaics in the two great arches above the Apsidal Chapels, right and left of the sarcophagus of St. Mark.

The organ-gallery above, from which these most interesting works are best seen, is unfortunately closed to the public, except by special permission, accorded to all whose claim is properly presented to the courteous officials. I will therefore describe their subjects here, leaving the reader to find out for himself the best points of view which the light and the conditions of the moment render possible. In any case, they are hard to decipher.

The great arch to the left of the High Altar at the north wall of Presbytery stands over the Chapel of St. Peter, the spiritual father of St. Mark, and therefore represents the life and martyrdom of that saint, and of his spiritual

son, the Evangelist. On the left or west side, above, St. Peter ordains St. Mark as bishop; St. Mark heals a leper; St. Mark baptises converts; below is Rome, as shown by the inscription in the arcade; St. Peter ordains St. Hermagoras as first bishop of Aquileia; St. Mark takes his Gospel to Alexandria, — so marked in the arcade; St. Hermagoras baptises the people of Aquileia; these mosaics thus directly connect Mark and Peter with Venetian Christianity. On the right or east side, beginning below, St. Mark, warned by an angel, goes to Alexandria: he heals the cobbler Anianus; above, he preaches the Gospel; he baptises.

The wall beneath this arch continues the history, though not, it seems to me, in chronological order; Herod orders the imprisonment of St. Peter; the angel delivers him from prison. The martyrdom of St. Mark is next shown: then, his disciples bury his body.

The great arch to the right of the High Altar, at the south wall of the Presbytery, stands over the chapel of St. Clement, and has perhaps the earliest, and certainly the most interesting, **mosaics in the whole Basilica. These repre-

sent the history of the body of St. Mark after his death, and its direct connection with the City of Venice. To the left, above, is seen a single arch with the word "Alexandria;" to the right of this the priest Theodore and the monk Stauracius, Alexandrian Christians, are seen confiding the body of St. Mark to the care of Tribunus and Rusticus, Venetian traders then at Alexandria; still further right, Tribunus and Rusticus (all the figures being fully named), carry the body of the saint in a basket for embarkation; the inscription above naïvely confesses that this is an act of theft — it runs: *Marcum furantur: Kanzir hi vociferantur*, "They steal the body of Mark; they cry as they come, Kanzir," *i. e.*, pork. Below, they hide the body in the sails of the ship, while Theodore and Stauracius stand by in order to deceive the Mohammedan custom-house officials. On the wall between the two halves of the arch, are the departure of the bark from Alexandria, and its arrival at Venice. On the right side of the arch (again) is seen, above, the miracle of the storm, in which the ship is nearly driven on the islands of the lagoon, marked by name, *estuarie*; St. Mark appears

and warns the sailors of their danger in another quaint rhyming hexameter. Beneath this, the Venetian people, represented by the Doge, the senate, the priests, and the laity, joyfully receive the holy body. These mosaics are in the same simple and direct style as those telling the same story which once existed on the façade of the church, and which can still be seen in Bellini's interesting picture in the Academy. They are among the most precious relics of early art in Venice. I cannot, however, reduce the series to any quite intelligible order.

Visit the Presbytery often, till you feel that you have examined its contents thoroughly. There are many other objects worth note in it, which the necessary limits of a guide book compel me to pass over.

The Apsidal Chapel to the left or north is that of St. Peter, whose connection with St. Mark I have already sufficiently pointed out. It is very dark, except on the brightest days, and has on its altar, which contains relics of St. Peter, and on its apse, figures of its patron the Prince of the Apostles. It is, however, one of the best positions for seeing portions of the mosaics, already mentioned, on the wall and arch above, which bear reference to the

life of St. Peter, and to the life and martyrdom of his follower, St. Mark, especially those of the history of Peter just overhead.

A door of exit in this Chapel gives access to a portion of the exterior not elsewhere seen, with curious fragments of ancient sculpture embedded in the wall. You can proceed hence to San Zaccaria and the Riva degli Schiavoni.

The Apsidal Chapel to the right or south is that of St. Clement. It contains in its apse a mosaic figure of the saint to whom it is dedicated. Its altar has a relief of the Madonna and Child between St. Peter and St. Clement: beneath this, St. Nicholas, to whom St. Andrew presents his namesake, Doge Andrea Gritti (the donor) balanced by St. James (whose altar is just outside). An inscription states that the altar contains relics, not only of St. Clement, but also of Blaise, Stephen, Hermagoras, Fortunatus, Cornelius, Cyprian, Pancras, Hippolytus, Denis, Cyril, Sergius, and Bacchus, some of whose figures you may find among the surrounding mosaics. This is a good station for observing portions of mosaics already described on the arch above, representing the transference of the body of St.

Mark from Alexandria to Venice. The wall has episodes from the life of St. Clement (Sisinnius struck blind because he tries to see Mass, being a Pagan, etc.).

A door on the right in this chapel (closed) gives direct access to the court of the Doge's Palace, and was the portal by which the Most Serene Prince usually entered the Basilica. Close to it, therefore, is an inscription in Latin verse, giving plain and by no means courtier-like advice to the Doge, by name, as to his spiritual and temporal duties.

If the reader finds that these notes do not call attention to certain objects that interest him in the church, or do not solve certain problems that puzzle him, he must remember that a full description of all the works of art in St. Mark's on the same scale would far outrun the entire limits of this little book. Those who desire fuller information must turn to the works of Pasini and Saccardo, already mentioned. My own object has been merely to give my readers in a short compass some general conception of this glorious church, which they may afterwards study for themselves in detail.

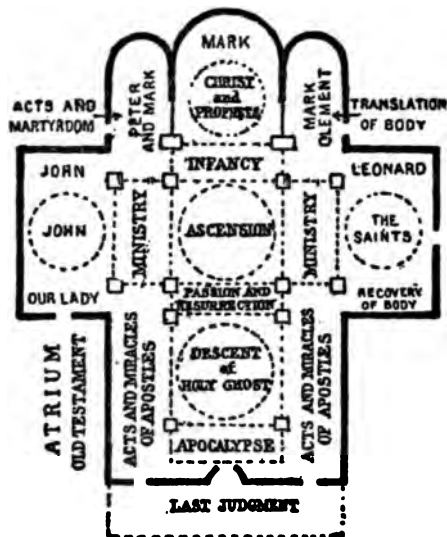
CHAPTER VII.

DOMINANT IDEAS : ST. MARK'S : IN CONCLUSION.

YOU are by this time, I trust, in a position to understand the leading religious ideas which govern the arrangement of the decoration in St. Mark's.

The vestibule, or Atrium, theoretically supposed to be intended for the use of those who have not yet entered the church, (*i. e.*, the unbaptised and inquirers or catechumens,) is decorated with very ancient mosaics, Byzantine in type, representing the chief facts of the Old Testament history. It represents the Jewish Church, previous to the New Dispensation. The series begins with the Creation, and ends (as usual) with the Fall of the Manna, which last is always regarded as typical of the spiritual food, that is to say, of Christ. The particular episodes selected for illustration are in every case those which mediæval theo-

logians regarded as foreshadowing the life of the Saviour, or the New Testament history. Precisely similar and almost identical scenes occur as illuminations in the fifth-century



illuminated Greek Bible (fragmentary) in the Cottonian collection.

The main central line or axis of the inner church, from the Door of St. Mark to the apse at the eastern end, is devoted on the other hand almost entirely to Christ and the chief

facts of the Christian religion, but in a subsidiary degree to St. Mark the patron. Contrary to what one might expect, however, the Gospel story begins at the apse, and ends by the main entrance. If you stand under the central dome, in front of the Presbytery, this fact will become quite clear to you. In the apse which faces you, and which forms as it were the focus of the Basilica, closing the vista inward, you have the gigantic figure of the Redeemer himself. In the eastern dome, over the Presbytery, are represented Christ and the Prophets who prophesied of him. The arch, between this dome and the next, has the facts of the Infancy and Ministry. The central dome, over your head, shows the Ascension, with Our Lady and the twelve Apostles. It is interposed here because of its central importance. Looking westward from the same point, the great arch between the two transepts gives the history of the Passion and Resurrection; the side arches have the immediate episodes of the Gospel history. Thus the whole central area tells the life of Christ, culminating in its centre with the Ascension. In the western dome is the Descent of the Holy Ghost, with

the Christian people. The mosaics on either side of it, in the aisles, give the acts and martyrdoms of the Apostles. The last great arch has the Vision of the Apocalypse, and the Last Judgment. This main trunk or axis of the church is thus a brief epitome of the entire Christian doctrine — the preparation for Christ; the Prophecies of Christ; the life and Passion of Christ; the Resurrection; the Ascension; the Descent of the Holy Ghost; the Second Advent; the Last Judgment; and the Life of the World to Come, in Paradise or in torment.

From another point of view, however, it is also devoted to St. Mark the Evangelist, to whom the church as a whole is dedicated, and to the other chief saints of the Venetian people. The central door, which leads to it, bears his name and image; as you look up from this door, the principal object in front of you, behind the screen, is the High Altar, which contains his relics. In the apse are his mission to Aquileia and his connection with St. Peter. The chief mosaics to the left of the Presbytery tell the history of his life and martyrdom; the chief mosaics to the right of the

Presbytery tell the story of the removal of his body to Venice. Christ and St. Mark, with the Madonna, are thus the leading chords; in the mosaic over the inner side of the main portal we get these three figures significantly associated.

The line of the left aisle, which begins at the Door of St. Peter, ends in the Apsidal Chapel of St. Peter, the spiritual father of St. Mark. St. Peter is here the chief figure. The line of the right aisle, which begins at the Door of St. Clement, ends at the Apsidal Chapel of St. Clement, whose relics are preserved in its altar, but whose exact connection with this church I do not quite understand. These two lines have thus a clear reference to the Apsidal Chapels.

The north transept, entered by the Door of St. John, had originally over it the image of that saint, whose history is represented in the dome of the north transept. His figure is still within above the portal. The Chapel at its end was dedicated to St. John. Since the seventeenth century, however, the Chapel has been converted into that of the miraculous Virgin of Constantinople; and her (false)

Byzantine image has been substituted over the entrance door for that of St. John. The symbolism of this portion of the church, originally Johannine, has thus been gravely disturbed by the increased modern devotion to Our Lady.

The south transept, not now approached by any direct door, save a private one from the Doge's Palace, had its Chapel originally dedicated to St. Leonard, a saint of early importance at Venice, to whom many of the mosaics above still refer; but as it has now been turned into a Chapel of the Holy Sacrament, the symbolism has been obscured here also. Its dome has four great local patrons, and four holy Virgins of Aquileia.

These are only a few brief notes on the central conceptions of the decoration; those who care to observe closely for themselves the relations of the minor parts, and the distribution of relics and mosaics, will find that much light is thus cast upon the assemblage of saints or subjects in the various arches. In no part of the building is the grouping arbitrary, though it has often been made to seem so by modern alterations. Corresponding sides or arches have usually corresponding saints or

episodes. By walking up each of the main lines from end to end, you will gain an increased sense of the relations of the component members; and of the scheme of their symbolism. Most of the minor saints are those of the various Venetian parishes, or those whose relics are preserved in Venice.

As a whole, the Atrium gives the Jewish half of the Christian scheme; the interior gives the Gospel half. The Old Testament is the vestibule; the New is the completed church or full scheme of Salvation.

The separate minor portions of St. Mark's may now be more briefly visited. Most important among them is the Chapel of St. Isidore.

The Cappella di Sant' Isidoro is entered from the left or north transept. (See plan.) Ask the Sacristan, who for a few sous will admit you.

The story of this chapel is best told in the words of the quaint inscription over the altar, which I translate in full as follows:

"The body of the blessed Isidore is enclosed in this present sarcophagus. It was brought from Chios by the Lord Domenico Michiel,


famous Doge of the Venetians, in the year 1125, and remained laid by privately in this church of St. Mark until the beginning of the building of this chapel, erected under his name; which was begun during the Dukedom of the Lord Andrea Dandolo, famous Doge of the Venetians, and in the time of the noble gentlemen, Lords Marco Loredan and Giovanni Dolfin, Procurators of the church of St. Mark, and was completed under the Dukedom of the Lord Giovanni Gradonico, famous Doge of the Venetians, and in the time of the noble gentlemen, the Lords Marco Loredan, Niccolò Lion, and Giovanni Dolfin, Procurators of the church of St. Mark, in the year 1355, on the 10th day of the month of July." It thus owes its origin to the same great Doge who built and decorated the Baptistery.

The chapel is extremely dark, and can only be tolerably seen on a very bright day.

The Altar is occupied by the sarcophagus in which rest the remains of the saint. He lies in sculptured effigy on its lid; a good piece of sculpture. The front of the sarcophagus is decorated with a figure of Christ, and of SS. John Baptist and another unidentified. The

two reliefs represent, to the left, the saint being dragged by horses over the ground, and to the right, his decapitation. This is a fine work, coeval with the erection of the chapel. Notice also the angel with the censer, the beautiful symbolical designs on the under side of the arch, and the usual Annunciation in the spandrils.

The walls of the chapel are decorated with particularly handsome slabs of coloured marble and other stones. The * mosaics are all of a peculiar type, quite different in design and technique from those of the contemporary Baptistery, erected by the same Doge, Andrea Dandolo: those of the Baptistery seem to me to have been executed by Byzantine artists, or artists thoroughly trained in the Byzantine school, while these seem rather like the first attempts of indifferent native workmen, feeling their way doubtfully. They have lost the simple dignity and repose of earlier treatment without having attained to more modern freedom and sense of action. Nevertheless, they are so excellent in technical setting that hardly a stone of the mosaics has been misplaced, and we therefore see them at the present day



essentially as they were left in the fourteenth century.

The lunette over the Altar has a figure of Christ seated; to the left is St. Mark (church), to the right, St. Isidore (chapel). Beneath it is the inscription already translated. The lunette opposite this one shows Our Lady and the Child, with, on the left, St. John the Baptist, and, on the right, St. Nicholas in Greek ecclesiastical costume, — these with St. Mark opposite are the patron saints of the three Procurators mentioned in the inscription.

On the ceiling, towards the wall of entrance, is the History of St. Isidore, most quaint and interesting. Above, he sets sail for Chios, with his companion Amenio; all the figures are named in the inscriptions; then, he arrives at Chios, where he is hospitably entertained by Valeria and her daughter Afra; St. Isidore and Amenio give thanks for their safe landing; St. Isidore reasons with and casts out a devil; Valeria and Afra are converted by his preaching; he baptises Afra, nude, in the font. Below are: "How Numerianus sentenced St. Isidore;" observe the Roman soldiers with their shields; "How he was placed

in a burning, fiery furnace;" note the wood-bearers; then, he is dragged at horses' tails over the ground, the blood spurting out more copiously than artistically; finally, he is beheaded.

The mosaics of the window wall, — seen with the greatest difficulty except in a bright light, — show the bringing of the body of St. Isidore from Chios to this chapel. At the opposite side from the Altar, below, is the entombment of St. Isidore; above, Doge Domenico Michiel arriving at Chios; then, a private priest, Cerbanus, steals the body of St. Isidore for his personal use, from the sarcophagus; notice the horrid realism of the shrivelled corpse and skull of the Saint: the Doge reprehends Cerbanus for the theft, and sends him on shore; the body is taken to the fleet, with great respect; below, near the window, it is carried into St. Mark's with due solemnity. Between the windows is a figure of St. George the Martyr. If you can get light enough to study these curious and unique works, the remarkable details will well repay you.

The Sacristy may be entered at any time;

the *custode* in charge of it perambulates the church, and has the word "Sagrestia" embroidered in very legible characters on his coat; he will unlock the door for you for a few sous. The entrance is through the Chapel of St. Peter.

The magnificent room to which you thus gain access differs from all the rest of the church in the fact that all its decorations are throughout of the same period, and coeval with its erection. The ** mosaics are in the best Renaissance style, from designs by Titian and his pupils. The whole scheme of this decoration is admirable, and may be accepted as by far the best of the later mosaics. The technical work is perfect. The subjects, however, do not require elucidation: nor have they anything like the interest of the ancient designs. The great Latin cross which forms the central axis of the ceiling has a few figures which are self-explanatory. Do not suppose, however, that this fine specimen of Renaissance decoration is not worthy of close attention because I dismiss it with a few sentences.

The Treasury is entered from the right transept: open daily, except festas, from

twelve to two; tickets, twenty-five centimes each. It contains a large number of fine early cups and reliquaries. Also, an *episcopal throne of the sixth century, known as the Chair of St. Mark: it is of carved marble, Egyptian in workmanship, and doubtless brought from St. Mark's at Alexandria. The principal subjects are St. Mark and Matthew, the symbols of the Evangelists, the Lamb, and some *cruces ansatae* or Egyptian symbols of immortality, borrowed by the Alexandrian church from earlier paganism. Note particularly the Four Rivers of Paradise and the very Egyptian character of the trees. This chair was brought from Alexandria to Constantinople at an early date, and sent in 630 by the Emperor Heraclius to the Patriarch of Grado, whence it was transported in 1520. Canon Pasini believes that it was constructed to contain, and perhaps still contains, the wooden seat used by St. Mark, when he presided over the infant church at Alexandria.

The Crypt is seldom open except on St. Mark's Day, April 25th. It is curiously labyrinthine, and architecturally older than any other portion of the building, being a part of

the oldest church, burnt down in the tenth century. The capitals of its columns are beautiful and full of interest.

Observe from the Piazzetta one portion of St. Mark's near the Doge's Palace, high up, which has not been coated with marble, but exhibits well the simple original Byzantine style in naked brick-work.

In connection with St. Mark's we may also notice the two immense * granite columns in the Piazzetta, facing the lagoon. These enormous shafts, each consisting of a single block of wrought granite, one gray, one rosy, were brought from Tyre in 1126 by Doge Domenico Michiel, after he had captured that city from the Saracens, as trophies of his conquest, but lay on the Piazzetta till 1171 or 1180, owing to the great mechanical difficulties of raising them into position. They were then at last placed erect by a mediæval engineer in their existing situation. Thus they are indirect memorials of the acquisition of Tyre by the Crusaders. Their beautiful broad bases, and still lovelier capitals, probably carved in Venice itself in the twelfth century, form glorious specimens of Byzantine Romanesque sculpture. The one to the east bears an ancient bronze

figure of the eleventh or twelfth century, of the winged lion of St. Mark, a splendid piece of early native handicraft, the wings of which, however, are comparatively modern — indeed, the whole figure, though very ancient in type, has been much tinkered. The column to the west bears a somewhat insipid figure of St. Theodore, the ancient patron of the Republic, conquering his dragon, which is here represented as a very unmistakable crocodile. This figure was erected in 1329, but is scarcely more than a mediocre specimen of the art of its period. It seems to be remotely derived from the Egyptian type of Horus on the crocodile.

You may round off your conception of Byzantine Venice by comparing with St. Mark's the Byzantine palaces on the Grand Canal, and more particularly the Loredan, the Farsetti, and the very old building now absurdly known as the Fondaco dei Turchi. These are more particularly noticed in a later section. The Romanesque city is amply shown by such surviving relics to have been already a town of great wealth and splendour, architecturally far in advance of other Italian towns, though destitute of the lofty engineering glories of France and the Rhine country.

CHAPTER VIII.

GOTHIC VENICE: THE DOGE'S PALACE.

THE nucleus of the first Venice, before it was made the seat of government of the Republic, is said to have been the little district about the great bridge over the Grand Canal, which still retains the name of Rialto. But as soon as the island group of Rivo Alto became the capital of the Republic of the Venetians, a Palace for the Dux or Doge was erected near the open mouth, on the site which its successor still occupies. This earliest palace was probably built in the year 813; close beside it rose the old Ducal Chapel of St. Theodore, the predecessor of St. Mark's. In style, the first Ducal Mansion must have generally resembled the Fondaco dei Turchi, and must no doubt have been a building in the severe early-Byzantine manner. It was more than once burnt down, but each time

rebuilt, the last large restoration being made by Doge Sebastiano Ziani in 1173. In 1301, however, the government of Venice having become by that time more strictly oligarchical, a new saloon was built for the meetings of the new Grand Council, or Consiglio Maggiore; and this saloon, designed in the fashionable Gothic style, which was then just beginning to invade Venice from the mainland, formed the nucleus of the existing palace. Earlier Gothic palaces which set the type will be seen on the Grand Canal. For a time, only the south front towards the open lagoon, with a small part of the western façade towards the Piazzetta, was completed in this style; the old Byzantine-Romanesque palace of Ziani filled up the gap between this new Gothic portion and the gate next St. Mark's, now the Porta della Carta. The existing front towards the open lagoon dates from about 1309 to 1340: the ruins of the old Byzantine palace were pulled down after a fire in 1419, and the remaining façade as far as St. Mark's was shortly after completed — Gothic in form, but Renaissance in feeling. Later still, during the Renaissance period,

the inner court and the façade toward the side canal were gradually added. These details of the building and its vicissitudes will become clearer as we examine the architecture on the spot. As a whole, the Doge's Palace as it now stands may be regarded externally as the characteristic typical example of fully developed Venetian Gothic. It is built of brick, and is lined or incrustated with small lozenge-like slabs of variously coloured marble.


The interior of the Doge's Palace, as we see it at present, belongs to a much later date than the exterior. The building was gutted by a great fire in 1574 and again in 1577, which entirely destroyed all its pictures and internal decorations. The works it now contains are therefore of late date, sixteenth and seventeenth century, and should not be examined till after the visitor has thoroughly mastered the evolution of earlier Venetian painting at the Academy. The outside and inside of the Palace, indeed, have little relation historically to one another.

Begin your examination of the Doge's Palace at the southeast corner, facing the lagoon, and remotest from the Piazza.

Stand on the Ponte della Paglia, opposite the sixteenth-century Bridge of Sighs, which connects the courts in the Palace with the Criminal Prison to your right. This late building has little relation to the original edifice.

The first portion of the Palace, on the side canal to your left (Rio di Palazzo), has its brick wall still uncased with marble, and thus shows you well the primitive character of the architecture throughout. Notice the charming string-courses of decorative work marking the various floors or levels, as well as the delicate original windows, spoiled by the proximity of several square modern additions. Confine yourself for the present to this primitive brick portion, and observe well the arrangement of its component members.

Note next that the corner of the building here, and in most of the other Gothic palaces, is gracefully softened by the addition of spiral columns, with occasional projections; and observe how this artistic softening runs up through all the stories. The Palace has three exposed angles; the fourth abuts on St. Mark's. These three are decorated with



sculpture: above, the three archangels; below, three figure-subjects intended respectively to inculcate Justice, Obedience, Temperance — appropriate morals for the residence of a chief magistrate. The archangel in this case is Raphael, accompanied by the boy Tobias, holding the fish which was to cure his father's blindness. (Tobias is only present as the archangel's symbol.) Raphael looks seaward, and holds a scroll with a prayer, in a rhymed Latin hexameter, asking him to render the lagoon and the Adriatic free from tempest. ("Effice, quæso, fretum, Rafael reverende, quietum.")

The sculptured group below, date 1317, represents the *Drunkenness of Noah, inculcating Temperance. These sculptures are taken here in inverse order, for an architectural and historical reason which will presently be apparent. The proper order would of course be Michael, Gabriel, Raphael. Shem and Japhet are covering their father with a cloth; Ham stands apart beyond the arch. Wine pours from the cup in the drunken patriarch's hand; his other hand grasps and crushes the grapes. The leafage of the vine is fine, but the tendrils have been broken.

Now, descend the bridge and stand opposite the Palace, near the water's edge, to observe the south façade, or sea front. It consists of four tiers. The lowest tier is composed of an arcade with short and somewhat stumpy columns, without bases. They were not always quite so short, as the level of the pavement has been raised, but they had never any bases. The noble sculptured capitals of these columns are all varied, with fine Gothic feeling, and must be separately examined afterwards. This covered arcade, screened from sun or rain, was the chief meeting-place of the Venetian nobility in the days of the Republic. The second tier consists of an open loggia, guarded by a balustrade; it has cusped arches, with pierced quatrefoils above them, having lions' heads in the angles. Notice the characteristic ball ornament in the quatrefoils. This type of loggia was afterwards copied in most of the Gothic palaces on the Grand Canal erected subsequently to this building; they may be described as of the Doge's Palace type. The loggia was used by ladies of the senatorial order for viewing great state ceremonies. The two first floors are thus the lightest.

The wall above, contrary to the usual rule, is heavier than the lower portion: it is relatively plain, and pierced with few windows, but is encased in an elaborate decorative pattern of encrusted marble. This heavy plainness enhances by contrast the beauty and airiness of the lower stories. The first two windows of the third tier, to the right, retain their ancient tracery, of two types, one like that in the apse of the Frari, and perhaps belong to the very earliest part of the building (about 1301.) The four plain windows to the left, with the large door into the central balcony, form part of the Sala del Maggior Consiglio, the great hall for which this second portion of the Palace was originally erected (about 1340). The fourth tier is pierced with small round windows; the architectural arrangement here will be more obvious after you have visited the interior.

The centre of this sea façade is occupied by an immense window, with a fine balcony of pierced marble work (1404). On the pinnacle at the summit above stands Justice, or, more probably, Venice, with the sword and scales; below, in three niches, St. Mark, flanked by St. Peter and St. Paul: then, Charity in the circle

above the window, Faith and Hope beside her. Close by are the four Cardinal Virtues. These Virtues recur everywhere in Venice. Beneath, at the sides of the window, are St. George (modern, by Canova) and St. Theodore, the minor patrons.

This south façade, taken as a whole, is the oldest part of the Palace, belonging to the fourteenth century.

Return to the side-canal corner, by the Drunkenness of Noah, in order to examine the capitals of the columns: they have been restored (or rather, renewed), but are still interesting. The first or corner column has symbolical half-lengths of children and men (with razors, draughts, etc.) among foliage; the second, pelicans, and other similar birds of symbolical character (animal symbolism is an interesting subject, largely exemplified at Venice, but not to be adequately treated within the necessarily restricted limits of this guide); the third, male and female heads; the fourth, children with grapes, birds, etc.; the fifth, famous monarchs; beginning on the side towards the sea front: the Emperor Titus Vespasian, the Emperor Trajan, Priam, King of Troy,

— chronologically the series starts here,— Nebuchadnezzar, Alexander the Great, Darius, Julius Cæsar, Augustus; the sixth, female heads; the seventh, Virtues and Vices; begin on the front; Liberality, dispensing money; Constancy; Discord; Patience; Despair, thrusting a dagger into her throat, and tearing her hair; Obedience; Infidelity, holding an idol; Modesty; the eighth, Centaurs, Giants, and monsters of various forms, all symbolical; the ninth, Virtues: Faith, holding the cross; Courage, tearing open lion's jaw; Temperance, with pitcher and cup of water; Humility, with a lamb; Charity, feeding a child; Justice, holding a sword; Prudence, with compasses; Hope, clasping her hands, all very typical allegorical personifications: recollect them for future examples; the tenth, Vices: Luxury, with mirror; Gluttony, gnawing a bone; Pride, as a Knight; Anger, tearing her own breast; Avarice, clasping money-bags; Idleness, lolling; Vanity, with a mirror and crown; Envy, wreathed with snakes and nursing a dragon; the eleventh, birds; the twelfth, Vices and their opposite virtues: Despondency; Cheerfulness, playing

a tambourine; Folly, on horseback; Chastity, reading, as a cloistered nun; Honesty; Falsehood, a hag; Injustice, armed with a halbert; Abstinence, apparently as continence: the thirteenth, Lions' heads: the fourteenth, symbolical animals—dogs, monkeys, a boar, lion, etc.; the fifteenth, the nobility (?), a lady with a distaff; a young lord with a rose; a woman with a lap-dog; a man with a falcon; a woman counting her jewels; a man playing with foliage; a queen with a rose; a boy with a ball: symbolising worldly joys and pleasures (?); the sixteenth, heads, representing nations, eastern and western; the seventeenth, philosophers: Solomon; Priscian the grammarian, Aristotle the logician, Cicero the orator, Pythagoras the arithmetician, Euclid the geometer, Tubal Cain the musician, Ptolemy the astronomer; the eighteenth, the sun and planets in their "Houses" or signs; Aquarius, Saturn riding a goat and bearing an urn; the House of Saturn: Sagittarius and Pisces. Jupiter riding a centaur, holding the bow, with two fish; the House of Jupiter: Aries and Scorpio, the House of Mars, a knight bestriding a ram, and carrying a scorpion: Leo, the House

of the Sun, represented as Apollo, seated on a lion: Taurus and Libra, the House of Venus, who sits on a bull, and holds balances: Gemini and Virgo, the House of Mercury, between two children and a maiden: Cancer, the House of the Moon, a woman in a boat, holding a crab: God creating Adam, for whose use these stars existed (for mediæval intelligence). Note that everywhere in this age the connection between astronomy and religion is very close, the calendar being a sacred compilation to show saints' days and festivals.

From the base of the great granite column with St. Mark's lion, you can best examine the southwest corner. It is softened above in the same manner as the preceding one. The archangel here is Michael, holding his sword; the sculpture below (date, 1344) represents the ** Fall, and typifies or enforces Obedience. It is an admirable piece of early Gothic work, with especially good fig-tree foliage, well undercut, and extremely vigorous. Adam and * Eve are fine Gothic nudes of their period.

Proceed round the corner to examine the western façade, toward the Piazzetta. The first

two windows of this façade on the third tier belong to the Sala del Maggior Consiglio, and form part of the original Gothic portion, which ended at the sixth arch from the Adam-and-Eve corner. Its limits are well marked by a square thickened pillar on the loggia, or second tier, surmounted by a fine * relief of Venice enthroned between her lions. There can be no doubt as to her personality in this case, since she is legibly inscribed, "Venecia." Behind her is the rhymed inscription, "Fortis justa trono furias mare sub pede pono" ("Brave and just, I place faction beneath my throne and the sea beneath my foot").

The rest of this western façade is of later Gothic work, tinged by Renaissance feeling (see introduction to this section), but excellently harmonised with the earlier portion. It is the part erected (about 1430) under Francesco Foscari upon the site of the Romanesque palace of Doge Ziani. The capitals of its pillars are mostly copied from those of the earlier ones. The central balcony is best observed from the lamp-post opposite, near the Libreria Vecchia. On the summit stands Venice with her lions; below, a bearded Doge, Francesco

Foscari, kneels before the Lion of St. Mark with the Venetian motto (*Pax tibi*, etc.) The statues in the niches represent, above, on the right, Jupiter, on the left, Mercury; below, on the right, Neptune, on the left, Mars. They thus suggestively represent: Jupiter, the ducal authority; Mercury, the commerce of Venice; Neptune, her command of the sea; and Mars, her military power. Observe that here for the first time we come across personages from the pagan mythology, a point which marks distinct transition from the mediæval to the Renaissance spirit. Till now, the symbolism has been all Christian.

The northwest corner, near St. Mark's, is softened by sculpture like the others. Its archangel is Gabriel, with the Annunciation lily. Its subject-sculpture, a noble piece of fifteenth-century Florentine work by a pair of Tuscan sculptors, represents the * Judgment of Solomon, typifying Justice; this group is best seen from the seat by the red porphyry figures opposite.

The newer semi-Renaissance part of the Palace just examined (from the figure of Venice in a circle to the Judgment of Solo-



DOGE'S PALACE. — NORTHWEST CORNER AND PORTA
DELLA CARTA



mon) was probably erected about 1424-1442, by Giovanni Buon, and his two sons, Pantaleone and Bartolommeo. Remember Bartolommeo; you will meet him elsewhere.

The magnificent doorway which gives access to the interior courtyard, is known as the Porta della Carta, because government proclamations were posted here. It is late Gothic with marked Renaissance tendencies, and was erected by Bartolommeo Buon (1438-43). On the summit, Venezia is enthroned between her lions, with sword and scales, and so named on the pedestal; beneath, on the tympanum, winged children (*putti*) climb among rampant foliage; at the top of the arch we see St. Mark, holding his Gospel, in a circle of Renaissance work; beneath him, a late over-decorated window; over the square doorway, a restored relief of Doge Cristoforo Moro, — but, as restored, he seems to me to have the features of Leonardo Loredan, — kneeling before the lion of St. Mark (original destroyed in the French Revolution); in the niches by the sides are the Virtues, Courage, Prudence, Hope, Charity, named on their pedestals. Study this doorway with all its details as characteristic of the transition from Gothic to Renaissance.

Next, go back to the Adam-and-Eve corner, to examine the capitals of the columns along this western façade. The corner one (already noted) and the five which succeed it, belong to the old part of the building.

The first represents sculpture and architecture, with small bits of coloured marble suggestively inserted, to mark its meaning: the figures (sainted masters with their pupils) are at work on various pieces of decorative detail: the second shows heads of animals, tearing prey (begin on front); lion with stag; wolf with bird; fox with cock; griffon with hare; boar with mast; dog with bone; cat with rat; bear with honeycomb; the whole creation groaneth and travaileth; the third represents the trades; stonecutter, goldsmith, shoemaker, carpenter, measurer, gardener, notary, smith; the fourth, the influence of planets on seven ages of man; the moon governs infancy, four years; Mercury, childhood, ten; Venus, adolescence, seven; the sun, maturity, nineteen; Mars, middle age, fifteen; Jupiter, old age, twelve; Saturn, decrepitude till death; death the penalty of sin; the fifth, human heads, races; the sixth, marriage; first glimpse at

a balcony, courtship, presents, embraces, wedding, birth of a child, its upbringing, its death; the seventh shows the months, thus: March; April with May; June; July with August; September; October with November; December, sticking a pig; January with February (this is the first of the later capitals; Ruskin — erroneously, I think — makes it the last of the early ones); the eighth, female half-lengths; the ninth, fruits; cherry; pear; cucumber; peach; gourd; melon; fig; grape; the tenth is a duplicate, copied from an old one; the eleventh, a duplicate; the twelfth and thirteenth, duplicates; the fourteenth has full-length figures, draped; the fifteenth and sixteenth are duplicates: the seventeenth shows children, very Renaissance: the eighteenth, is Justice, continuing the subject above it: Justice with sword and scales, enthroned between her lions; then, lawgivers — Aristotle; Lycurgus (?); Solon; the “Chastity of Scipio” (he refuses a beautiful slave as a bribe); Numa building temples; Moses receiving the law; Trajan stopping on his way to a campaign to do justice to a poor widow; the inscriptions on the others are in Latin, on this in Venetian. Rec-

ollect, however, that all these capitals, though good, are modern copies; the originals are preserved in a ground-floor of the Doge's Palace.

Do not at present enter the courtyard, but continue on past the main façade of St. Mark's, turning to the right through the little Piazza dei Leoni, having on your left the pseudo-classic façade of the desecrated church of San Basso, and holding straight down the narrow street, the Calle di Canonico, which leads to the canal (Rio Palazzo) at the back of the Palace. Fronting you as you approach the bridge is the imposing and decorated Palazzo Trevisani, in the Lombardic, or Venetian early Renaissance style, built about 1500. Stand on the next bridge to the right to examine the east or later Renaissance façade of the Doge's Palace, facing the Rio di Palazzo, which is best observed from this bridge (or the little quay beyond it) and the one by the Drunkenness of Noah. It is a fine specimen of High Renaissance work, well varied in its windows and decorations, but it lacks the picturesque beauty of the Gothic portion. The absurdly over-rated Bridge of Sighs is a late and incongruous ad-



BRIDGE OF SIGHS

dition, ugly enough in itself, but picturesque in virtue of its height, its covered parapet, and its unusual position. It was built about 1590 by Antonio da Ponte, the architect of the Rialto bridge, to connect the Palace with the Prison he had just erected beyond the Rio. Most casual visitors to Venice, curiously enough, carry away with them, as their main mental picture of the mighty mediæval town, these late Renaissance bridges, which, of course, were never seen by the powerful Doges or the great painters, sculptors, and architects, who made Venice. There is nothing romantic about the Ponte dei Sospiri, which merely unites the Courts of Justice in the Palace with the Criminal Prison.


Now, return to the Porta della Carta, and enter the inner courtyard of the Palace.

The west and south sides of the court (in brick in the upper story), consist in the main of the older building of 1340, on the south, and the later Gothic extension of 1430, on the west; but their two lower floors have been immensely remodelled into uniformity with the later Renaissance portion of the building. The arcade here has pointed arches, but all the decorations and columns are Renaissance in feeling. The

eastern façade, completely coated with marble from top to bottom, forms the inner front of the Renaissance portion on the side canal, and is a very ornate and costly example of Venetian Renaissance decoration. It is imposing by virtue of its richness, and its numerous coloured marble insertions, so characteristic of the age and place; but its upper floors harmonise ill with the semi-Gothic arcade of the loggia. It was erected in the late fifteenth century by Rizzo. Examine the characteristic detail, and compare with that of the Louvre. The main court also contains two beautiful bronze * well-heads of Renaissance workmanship (sixteenth century).

The small court, at the north end of this quadrangle, has a little façade adjoining St. Mark's, erected in 1520 by Bergamasco, a good and more tasteful specimen of early-Renaissance workmanship.

The great staircase in this little court, known as the Scala dei Giganti, from the statues at its summit, was the entrance by which the nobility approached the palace. It was built by Rizzo in 1584, and is topped by colossal Renaissance statues of Mars and Neptune,



representative of the military and naval supremacy of Venice, by Jacopo Sansovino (1554). Note that the classic mythology now almost supersedes Christian symbolism. Between them, over the arch, is St. Mark's lion. At the top of this staircase the Doges were crowned, in the later ages of the Republic, from 1521, with the old formula, in Latin, "Receive the ducal crown of the dukedom of the Veneti."

Mount the staircase to the top of the second flight, to view the little façade of the connecting link between St. Mark's and the Doge's Palace. On either side of the arch, which faces you as you look back towards the Piazza, are statues of Adam and Eve, by Antonio Rizzo, 1462; fine specimens of the early-Renaissance nude. Above is a charming little balcony. The door under the arcade to the right gives access to the Chapel of St. Clement in St. Mark's, and is the one by which the Doge usually passed into the church from his palace. We have already noticed it in the interior of the Basilica.

Stand by the northernmost of the two well-heads in the great quadrangle, in order to ex-

amine the little façade by the clock-tower. On the lower floor, to the right, is a statue of Duke Francesco Maria I., of Urbino, general of the Republic, by the Florentine sculptor Bandini. It shows at once its Florentine character. The statues in the niches are antiques (gods, and a muse), but are freely restored. Only by the aid of the plan in Baedeker can you thoroughly understand the intricate intermixture of portions of St. Mark's with portions of the Doge's Palace in this curiously debatable junction corner.

. The interior of the Doge's Palace was entirely gutted by the great fire of 1577, which destroyed all its early paintings and decorations. Those which it now contains are of a much later age, representing the period of the great painters, Tintoretto, Paolo Veroneso, and Palma the younger. They have little relation to the Gothic and Renaissance exterior. I strongly advise you, therefore, to defer your visit to the interior until you have studied the origin and development of Venetian painting in full at the Academy. You will then be able to place these fine later works in their proper position. I give an account of them, accordingly, in a subsequent section.

CHAPTER IX.

RENAISSANCE VENICE: THE PIAZZA AND PIAZZETTA.

WE have already obtained some introduction to Renaissance Venice in our examination of the Doge's Palace, where we have seen the transitional Gothic stage in the Porta della Carta, and much developed Renaissance work in the great courtyard. In strictly chronological order, it is true, we ought next to take San Zaccaria, and the façade of the Scuola di San Marco, as examples of the rise of Renaissance architecture in Venice. For convenience' sake, however, it will perhaps be best to say here the rest of what is necessary about the great group of buildings which surround the Piazza and Piazzetta. These are the real focus of Venice, old or new, and the visitor will naturally wish to know all about them

before pushing his inquiries into remoter quarters.

The northern side of the Piazza is formed by a long and somewhat monotonous line of uniform buildings, known as the Procuratie Vecchie. These were the official residences of the nine Procurators of St. Mark, the principal officers of the Republic after the Doge. The lower portion of the great wing thus described was erected in 1496 by Pietro Lombardo; the upper portion was added in 1519 by Bartolommeo Buon the younger. The straight range of building, with its open arcade and continuous lines of round arches, may be regarded as highly characteristic of the simplicity and directness of the early Renaissance.

Adjacent to it is the much more ornate Clock-Tower at its east end, near St. Mark's. This was erected in 1496, probably from designs by Antonio Rizzo, of Verona. Its arch gives access to the Merceria, the principal shopping street of Venice, which winds hence tortuously to the Rialto Bridge. Here, as late as the reign of Charles II., Evelyn, accustomed only to the small mercers of London, saw stuffs exposed for sale which astonished him by their

extraordinary variety and richness. The upper floor is occupied by a great gilt clock, showing the signs of the zodiac, and with the hours numbered from I. to XXIV., in the Italian fashion. Above it is a gilt figure of Our Lady with the Child, and the gilt lion of St. Mark, on a blue starry background. On the summit stand two bronze men-at-arms, who strike the hours with their hammers — a childish wonder. The whole effect of the Clock-Tower is garish and unworthy of the position.

Now (neglecting for the moment the other sides of the square), proceed into the Piazzetta, to examine the Libreria Vecchia, the noble building which forms its west side, worthily balancing the front of the Doge's Palace. This triumph of Renaissance art was begun by Sansovino in 1536; it consists, below, of an open loggia; above, of a continuous arcade with embedded columns. The parapet is adorned with numerous (inferior) statues. The caryatides at the main doorway under the arcade are by Alessandro Vittoria. Symonds justly remarks that one cannot regard this noble, light, and sumptuous building without echoing the praise of Palladio, that nothing more

beautiful of its kind had been erected in Italy since the days of ancient Rome. It marks the second or triumphant stage of the Venetian Renaissance. The decorated character of the fine arcade, with its sculptured figures over the arches, and its festoons of flowers and fruit, may be well contrasted with the stern simplicity of the slightly earlier Procuratie Vecchie. Observe, too, how the idea of two more or less open ranges of arches, one above another, is directly inherited by Venetian Renaissance from Venetian Gothic and Venetian Romanesque.

Next, proceed round the corner of the Piazzetta on to the Molo or lagoon front, in order to inspect the façade of the Libreria Vecchia towards the lagoon. The building once contained the splendid library of the Republic, begun by a legacy from Petrarch, and largely added to by Cardinal Bessarion. This glorious Library, combined with the magnificent Aldine editions of the classics, serves to remind us that in the sixteenth century Venice was one of the capitals of learning, as well as the unrivalled capital of commerce.

To the left of the Library, on this side, stands

the sombre building of the Zecca, or ancient Mint, also erected by Sansovino, though in a much severer and heavier style, in 1536. The ground floor is now occupied by the P. and O. Steamship Company. The upper floors have somewhat stern windows, divided by interrupted Doric and Ionic columns, in the first and second stories respectively. The *zecchino*, or sequin, derives its name from this building.

This will also be a convenient time to visit the Campanile, or bell-tower of St. Mark's, which (as usual in Italy) stands detached from the church, just opposite the Porta della Carta. The first bell-tower on this site was built in 888; the present Campanile was probably erected in 1329. The marble top was added in 1417; and this was crowned, just a century later, with a gilt Renaissance figure of an angel, sixteen feet in height. In 1540, Sansovino added at its base the beautiful and much criticised little late-Renaissance portico, known as the Loggetta, which was used as a waiting-room for the nobles outside the Doge's Palace, and later as a guard-house. It has fine bronze gates of later date, 1750, and beautiful, emblematic small bronze statues, from

left to right, of Peace, Mercury, Apollo, and Pallas, by Sansovino. (Peace brings commerce, arts, and learning to Venice.) The reliefs above by Geronimo da Ferrara represent Venice enthroned between her lions, as Queen of the Adriatic and of the sea, with sea-gods wafting to her the wealth of the nations; at the sides, Jupiter, symbolising her dependency of Crete, and Venus, symbolising her other dependency of Cyprus. These reliefs are very characteristic of the later Venetians' proud sense of their own maritime importance. If I do not dwell at length upon such noble Renaissance works it is not because they are not worthy of close attention, but because, being comparatively modern in idea and treatment, they need little explanation. They are mythological, not Christian, embodying frankly pagan ideas.

The Campanile is ascended, not by a staircase, but by a continuous winding inclined plane, easy to mount, and tolerably well-lighted, though sadly malodorous. Admission fifteen centimes per person; always open. I advise you to ascend it only after you have seen all Venice, when you will be able to rec-

ognise the various churches or palaces, and so derive more pleasure from the view from the summit. The buildings of the city are well seen, but none of the canals. The outlook from the campanile of San Giorgio Maggiore, however, is still finer and more characteristic, and the ascent is much cleaner.

From the Campanile you may proceed to observe the three great flagstaffs which stand in the Piazza in front of St. Mark's, and from which once floated the standards of the three great dependencies of Venice — Cyprus, Crete, and the Morea, now replaced by that of the kingdom of Italy. On *festa* days the crimson flag of St. Mark's, with the winged lion in gold, and the frayed edges, which flaps from the flagstaff of the Basilica itself, contrasts well with the crude and gaudy modern hues of the Italian tricolour. The * bronze bases of these flagstaffs are splendid specimens of Renaissance casting, by Alessandro Leopardi, the sculptor of the great statue of Colleoni, which we shall see hereafter. They were erected in 1505, under the Dogeship of Leonardo Loredan, as their inscription states. The central base has exquisite medallions with

the Doge's profile, obviously taken from the beautiful portrait by Giovanni Bellini, now in the National Gallery in London. The reliefs beneath, on all three flagstuffs, are symbolical of the maritime supremacy of Venice: on the centre one, the Republic carries Justice where she goes, and is followed by Peace, Commerce, and Plenty. The winged lion of St. Mark upholds the wooden shafts.

The south side of the Piazza is formed by the Procuratie Nuove, which were added by Scamozzi in 1584 as additional residences for the Procurators of the Republic. Before that date the site on which they stand had been occupied in part by the old church of San Geminiano, while a row of ancient houses spread to the west from the base of the Campanile. The shape and arrangement of the Piazza at this time are well shown in a famous picture by Gentile Bellini in the Academy, Room XV. Scamozzi erected his building on the site of the (demolished) old church, in order to continue the architecture of Sansovino's Libreria Vecchia on this side of the enlarged square. As the new building would have looked low and squat, however, if con-

tinued along so large an area at the same level, he added an upper story to the design. That is why I have brought you here in this apparently capricious order.

This poor later Renaissance work has neither the simplicity of the Procuratie Vecchie nor the graceful and ornate beauty of the Libreria; it well indicates the gradual modernisation and vulgarisation of the Renaissance ideals. The first ten windows on the side toward the Library have figures on the pediments, evidently suggested by Michael Angelo's Night and Morning, but of little artistic value. The western portion of the building, no doubt for reasons of economy, is less richly decorated. At the present day, the Procuratie Nuove, the Libreria, and the Zecca have been united inside to form (artificially) the Royal Palace, which was the Emperor of Austria's, and is now the King of Italy's, official residence when in Venice. Its pretty garden, at the rear of the Procuratie, faces the lagoon. The Palace contains a few works of art, which, however, you had better leave unseen till you have visited everything else noticed in this volume.

Till the Napoleonic occupation, the west end of the Piazza was occupied by the new church of San Geminiano, erected by Sansovino, — who was buried in it, — in place of the old one, as well as by a few other unimportant buildings. But in 1810 Napoleon pulled down Sansovino's church in order to erect in its place the connecting arcade and mass of buildings still known as the Nuova Fabbrica. This, though adapted to a certain extent to the prevailing tone of the architecture of the Piazza, has decorations in the insipid pseudo-classical style of the First Empire. It was added in order to contain the grand staircase for the rambling palace formed by Napoleon out of the older buildings.

The visitor will thus see that the edifices which surround the Piazza and Piazzetta, including St. Mark's and the Doge's Palace, are of very different dates, and that they represent almost every successive phase of Byzantine, Gothic, early Renaissance, high Renaissance, late Renaissance, and modern architecture. Fortunately, however, they do not include any rococo building.

The Piazza is much wider at its eastern than

at its western end, but the architecture has been cleverly arranged as far as possible to conceal this inequality. It is instructive to compare the present shape and the present buildings with those shown in Bellini's picture. I need hardly add that the shops which now occupy the ground-floors of this magnificent suite of republican palaces are a purely modern invasion. In the great days of Venice, the Piazza and Piazzetta were entirely given up to the offices of the State and the residences of the chief magistrates of the Commonwealth.

Spend as much of your time as possible in and about the Piazza. Remember that nothing in Venice can compare in importance with St. Mark's, the Doge's Palace, and the buildings that flank them. Do not waste on minor churches precious hours that might be given to these most beautiful and instructive monuments.

CHAPTER X.

THE GREAT PLAGUE-CHURCHES: THE SALUTE AND SAN ROCCO.

VENICE, during the Middle Ages, was much exposed to the chance of plague, owing to its constant commercial intercourse with the crowded and pestilence-stricken towns of the Levant. When an epidemic occurs in modern times, we improve the main drainage and the sanitary conditions; the Middle Ages, under similar circumstances, regarding the disease as a divine punishment, vowed and built a new church to an influential plague-saint. In consequence of this habit, the whole coast of the Adriatic abounds in plague-churches, and in votive pictures dedicated by those who escaped, or recovered from, the malady. It is therefore well, before attacking the deliberate study of Venetian painting at the Academy, to become acquainted on the spot with some at

least of the four great plague-churches of the city. In the Academy we shall find many such pestilence-pictures, divorced from the surroundings for which they were originally intended; and we can therefore the less comprehend their import and significance. In the plague-churches, on the other hand, we see them in their original places, and in the midst of other objects of the same character. For this reason I would urge the visitor to take this peculiar group of churches (or at least the first two of them) thus early in his course; and I recommend him to inspect them in the following order, which is not chronological, but which is so arranged as best to enable him to grasp their peculiar meaning. I have also intentionally laid most stress here, not on their general artistic features, but on those points which help to show their central purpose.

In 1630 Venice was visited by an epidemic of the plague of unusual violence. In the city, 46,000 persons perished: in the lagoons, 94,000. As a votive offering for escape from the pestilence, the Republic vowed a church to Our Lady of Health or of Deliverance (*Madonna della Salute*); and in 1631 it began the

erection of the existing building of Santa Maria della Salute. The church was designed in a debased form of the then fashionable Palladian style, by Longhena, a pupil of Palladio's; and, for an edifice of its period, it is not ungraceful in general proportions. Almost every object of art it contains (many of them brought from earlier buildings) bears reference to pestilence. Though it is the youngest of the plague-churches, I take it first, because it is in some ways the most characteristic.

The Salute may be reached by gondola direct, or by steamer to the Accademia (ten centimes); thence the pleasantest way is to turn down the broad street, left of the Academy, till you reach the Fondamente delle Zattere; there turn to the left, cross three bridges in a direct line, and take the broad street on the left, which leads you at once within sight of the Salute.

The exterior is singularly effective from a distance, especially as viewed from the Grand Canal, with its two unequal domes, and its pair of picturesque bell-towers at the back. Its situation is splendid. The fine flight of steps before it also adds greatly to its effectiveness.

Seen nearer, however, it ceases to be beautiful; the decorations are florid and overloaded, while the buttresses — themselves a sham, since the cupola is of wood and therefore needs no support — are affectedly twisted into wriggling scrolls. The figures in the niches, St. George, St. Theodore, the Evangelists, the Prophets, Judith with the head of Holofernes, etc., do not deserve individual inspection. At the apex of the pediment is placed a statue of the patroness, Our Lady, who thus presides over the church erected in her honour.

The interior is circular, or rather octagonal, with eight radiating chapels on the outer row. On the right of the entrance are three altars, with poor scenes from the life of the patroness, Our Lady, by Luca Giordano: her Presentation in the Temple, her Ascension, her Nativity. Over the third altar, to the left of the entrance, is the Descent of the Holy Ghost, by Titian, a weak specimen of the master, much blackened by time.

The High Altar, opposite the main entrance, in the second circular portion or Presbytery, under the back dome, has a vulgar Baroque sculptured altar-piece by Justus le Court: Ven-

ice at the feet of Our Lady, imploring protection from the plague; to the right, Our Lady despatches an angel to repel the dark demon of the pestilence. (I only mention this ugly and florid work because of its strikingly illustrative deprecatory character.) The monolithic columns of the Presbytery are from a Roman temple at Pola in Istria. On the ceiling are Four Evangelists and Four Fathers, by Titian.

On the left of the altar is the entrance to the Sacristy, which contains a number of typical plague-pictures. To the right of the door is a Girolamo da Treviso: in the centre, the protector against pestilence, San Rocco, lifting his robe to show his plague-spot; see later under the church of San Rocco; on the right, St. Sebastian, wounded with the arrows of the pestilence; on the left, St. Jerome, patron saint of the painter, with his lion and book; a very characteristic and speaking plague-picture. On the wall beyond is a Madonna and Child; close by, a St. Sebastian, by Marco Basaiti, another plague-picture. Over the altar is a * Titian: Venice preserved from the plague of 1510, in which Giorgione died. It was painted for the church of Santo Spirito in 1513, and brought

to this new plague-church in 1656. In the centre sits St. Mark enthroned, as representative of Venice, his curious seat apparently suggested by the sacred stone of the Republic, the *Pietra del Bando*. A cloud flits over and casts a shadow on his face, indicating that the plague has attacked Venice. It is, however, clearing away, and the Evangelist's body is in bright sunshine. To the right are the two great plague-saints, St. Sebastian, shot through with arrows, and San Rocco, lifting his garment to show his plague-spot. To the left are the two medical saints, Cosmo and Damian, with their surgical instruments and boxes of ointment: Damian seems to point to St. Roch's symptoms, as if in consultation. The whole thus represents the preservation of Venice after a severe pestilence by the intercession of St. Mark, whose body she possesses, and of San Sebastian and San Rocco, to both of whom she has erected churches, while of one she holds the actual remains; as well as by the skill and care of her medical profession, with the aid of the patron saints of the faculty. This is, perhaps, the most characteristic example you could find in Europe of a local plague-picture.

As a specimen of Titian, it belongs to his early period, when he was still strongly influenced by Giorgione: but I advise you to defer these questions of the evolution of art till after you have visited the Academy. It has been badly restored.

One entire wall of this Sacristy is occupied by *Tintoretto's Marriage at Cana in Galilee, a large dark picture, much praised by Ruskin — "colour as rich as Titian's; light and shade as forcible as Rembrandt's" — but ill seen in its present position. Such a festive work obviously does not belong to a plague-church; it is one of the subjects usually painted for the refectories of monasteries, and, as a matter of fact, this example was brought from the refectory of the Brotherhood of the Crociferi. Long perspective; fine effect of light; golden-haired Venetian ladies; no sacredness.

On the ceiling are three paintings by Titian, not specially related to the main subject of the church; they represent the Death of Abel, Abraham's Sacrifice, and the Death of Goliath. This Sacristy contains several other good pictures, including one *lunette, skied, from the tomb of Doge Francesco Foscari, which, how-

ever, I advise you to neglect, as they do not fall in with the scheme of the church, and are by no means the most interesting objects in Venice. In the ante-sacristy is a good fifteenth-century kneeling statue of Doge Agostino Barbarigo.

Close to the Salute, on the west, rises the beautiful fourteenth-century Gothic apse of the church of the Monastery of San Gregorio, now secularised. The courtyard of the abbey, let out in tenements, may be reached by crossing the bridge and taking the first turn to the right. Though very dilapidated, it is, perhaps, the most picturesque court in Venice. Its gate towards the Grand Canal is quietly beautiful, and has a quaint figure of the patron, St. Gregory, over the doorway.

The most peculiarly Venetian of the plague-saints of the city is St. Roch or San Rocco, whose actual body lies in the church named after him, as the body of St. Mark lies in the Ducal Chapel. This body was in the fifteenth century one of the most precious possessions of Venice.

S. Roch (born about 1285) was a native of Montpellier in Languedoc, who devoted his life

to nursing the sick in hospitals. (If possible, before visiting the buildings, read his life in full in Mrs. Jameson's "Sacred and Legendary Art;" I epitomise here as much of his history as is absolutely necessary for comprehension of the Church and Scuola.) At Piacenza, while nursing in the hospital, he found himself plague-stricken; an ulcer had broken out on his left thigh, and, in devotional pictures, he is generally represented raising his robe to show this deadly symptom. Supported by his pilgrim's staff,—always his attribute in art,—he crawled feebly to a wood, where his little dog alone attended him, and brought him a loaf once a day miraculously from the city. An angel also dressed his wound and healed him. His subsequent adventures are immaterial; he died, unknown and a prisoner, in his native town; but on the strength of these episodes, he became a local plague-saint of great renown at Montpellier, elsewhere unimportant till the fifteenth century. In 1414, however, during the sittings of the Council of Constance, an epidemic of plague broke out in that city; and on the advice of a German monk who had travelled in Languedoc, the effigy of St.

Roch was carried in procession through the streets to abate it: whereupon the pestilence shortly disappeared. This episode gave the man of Montpellier great vogue as a plague-saint. In 1485, during the ravages of a plague in Venice, certain Venetian conspirators stole the body of St. Roch from its shrine at Montpellier, and carried it off to their own city, where it was publicly received by the Doge and senators. A splendid church was at once designed to cover it, and a community, already existing for the care of the sick poor, engaged themselves to pay for its erection. The stately guild-house of this brotherhood adjoins the church, and is decorated by noble frescoes of Tintoretto and his pupils. Tintoretto (Jacopo Robusti), the last great painter of Venice (1518-1594), worked here for eighteen years, having received the commission to paint the whole Scuola. His works in this hall are technically of the highest merit, for draughtsmanship, composition, and contrasts of light and shade: but they are dark and gloomy, and, being ill lighted, have little attractiveness for the general public. He was a colossal and indefatigable genius, full of

imagination and audacity: but he often spoiled his finest works by his love of display, his inveterate habit of posture-making, and his inability to resist showing off his powers of drawing, especially as regards figures in violent action. No great artist has been more variously appreciated.

The Scuola is open daily from ten to three, one franc per person. Morning light desirable.

San Rocco is best visited from the steam-boat station of San Tomà. Thence, strike as straight inland as you can go, past San Tomà church, till you come to the gigantic Gothic mass of the Frari. The passage to the left of this huge brick building leads into a square. In front of you rises the church of San Rocco. To the left you see the palatial Renaissance façade of the Scuola. The authorities unfortunately compel you to visit the latter first. Note before doing so the lofty and imposing marble front of the Scuola, early Renaissance, somewhat Roman in type, 1517, a princely specimen of Venetian architecture.

Enter by the far door on the right, near a wooden figure of San Rocco lifting his robe to show his plague-spot. Pay one franc each

person, for the Church and Scuola inclusive. The word Scuola means a religious fraternity or charitable guild.

You reach first the lower hall of the Scuola, far less handsome than the upper. All the pictures hereafter enumerated are by Tintoretto, unless I state to the contrary. Those who wish for a complete analysis of these celebrated works, longer than can be undertaken within the compass of this Guide, may turn to the third volume of Ruskin's "Stones of Venice," where they are enthusiastically rather than critically described. A good and more moderate account is also given of them in Karl Károly's "Paintings of Venice." Catalogues on panels are provided in each room; I will therefore only call special attention to those works which particularly refer to the central purpose of the Church and Scuola.

On the left wall, opposite to you as you enter, are scenes from the Infancy of Christ: the Annunciation, *the Adoration of the Magi, the Flight into Egypt, and the Slaughter of the Innocents; all highly characteristic of the comparative realism which Tintoretto intro-

duced into sacred subjects. But you will understand this better after visiting the Academy. The small pictures to the left and right of the altar (ill seen) represent the two desert female saints, St. Mary Magdalen and St. Mary of Egypt, in dark landscapes. They typify the desolate condition of the plague-stricken. Over the altar is a statue of San Rocco, by Campagna, lifting his robe, as usual, with his pilgrim staff, and the dog that brought him bread in the wilderness. (Wilderness subjects are naturally characteristic of this Scuola.) On the right wall, between the staircases, is a Circumcision of Christ; beyond it, an Assumption of Our Lady.

Mount the staircase.

On the first landing, over the opening on the right, is an *Annunciation, by Titian; over the opening on the left, is a * Visitation, by Tintoretto.

On the sides of the upper staircase are late Renaissance pictures (seventeenth century) representing the plague, with the intercession of Our Lady. In the dome overhead, by Pellegrini, is San Rocco introducing to Charity a personage symbolical of the Scuola di San Rocco.

The splendid upper hall of the Fraternity — a magnificent and palatial apartment — is decorated throughout with paintings by Tintoretto. The place of honour over the altar is occupied by an altar-piece of the Glorification of San Rocco amid the plague-stricken. On the left and right are statues by Campagna of St. Sebastian and St. John the Baptist, — the first as a companion plague-saint, the second as the first and most typical saint of the wilderness. He foreshadows San Rocco in the wilds near Piacenza.

Around the walls are New Testament pictures, parallels to events in the life of San Rocco. The servant follows the Master.

On the left wall, beginning at the end remote from the altar, are an Adoration of the Shepherds, a Baptism of Christ, a Resurrection, an Agony in the Garden, a Last Supper; curiously arranged so that the more important picture occupies the central wall between the windows.

On the right wall, beginning at the same end, the subjects are the Loaves and Fishes, the Raising of Lazarus, the Ascension, the Pool of Bethesda, and the Temptation in the

Wilderness. Note the relation of most of these subjects to the trial of the Christian by the plague, — the Pool of Bethesda representing healing; the Temptation in the Wilderness symbolising the sifting of the faithful by sickness; the Raising of Lazarus, the unexpected recovery of serious cases, and so forth.

On the end wall, between the windows, almost impossible to see, are the brother plague-patrons, San Rocco and St. Sebastian.

I am not myself a Tintoretto enthusiast, and therefore I feel incompetent to criticise these fine and pregnant pictures; for rapturous comment, I must refer the reader to Ruskin. But they need little explanation of the kind which it is the purpose of this guide to afford; and they should be carefully studied by the visitor at his leisure on his own account.

The ceiling contains, in its great central panel, the Plague of Serpents and Raising of the Brazen Serpent; subjects obviously symbolical of the plague. The square panels on either side of this compartment represent Moses Striking the Rock, and the Fall of the Manna; both clearly typical of healing. Elijah and the

Angel prefigures St. Roch and the Angel. All the other subjects of this ceiling, which are fully described on the small hand-screens supplied by the custodian, are symbolical of, or parallel with, the episodes in the life of San Rocco described in the Introduction. Daniel in the Den of Lions and the Three Children in the Furnace typify the trial of the Christian by suffering — and so forth.

The large door at the bottom of the hall (remote from the altar) leads into the Sala del Albergo, or guest-room of the Brotherhood, the finest apartment of this regal charity. Its general decorations afford a good picture of the wealth and dignity of the opulent old Venetian fraternities.

The principal wall, which faces you, has Tintoretto's masterpiece, * * the Crucifixion; it requires careful study. The other works represent episodes of the Passion. On the ceiling is the Reception of San Rocco in Heaven by God the Father; around are allegorical figures representing the various virtues of the patron saint.

Before leaving, ask back your tickets for the church from the custode.

The church of San Rocco, built in 1490, was entirely modernised in the eighteenth century, and possesses an ugly late-Baroque façade, interesting only from the numerous figures of the saint which adorn it.

The interior is bare and ugly. Over the first altar to the right is a plague-picture by Rizzi, representing a late plague-patron, St. Francis of Paola, resuscitating a dead child. On the wall beyond it, below, is the Impotent Man at the Pool of Bethesda waiting for the troubling of the waters, symbolical of the plague-stricken looking to Christ for succour, a large, confused, unpleasant picture: above, San Rocco in the wilderness, with the dog bringing him bread from the city; to the right and left of this are suppliants imploring the saint for succour; all these by Tintoretto.

In the choir, High Altar, is a figure of San Rocco, baring his leg to show the plague-spot; to the right and left are St. Sebastian and the desert Father, St. Jerome. On the walls, right side, below, is San Rocco attending the plague-stricken in the Hospital; above, San Rocco healing the diseases of animals; on the left side, above, the capture of San Rocco at Montpel-

lier; below, the angel appears to the dying San Rocco in prison. The subjects are confused and difficult to understand. In the chapel to the right of the choir is a miracle-working picture by Titian, the Betrayal of Christ. The other pictures in the church are uninteresting. I have brought you here thus early mainly in order to make you feel the importance of these plague-churches and plague-pictures at Venice.

San Rocco may be visited with great advantage at a later stage, after you have traced the evolution of Venetian painting at the Academy; you may then read Ruskin's elucidatory comments face to face with the pictures which called them forth. I do not deal with them here as works of art, but rather as elements in the plague-protective arrangements of contemporary Venice.

CHAPTER XI.

THE GREAT PLAGUE-CHURCHES: SAN GIOBBE AND SAN SEBASTIANO.

AS a general rule, holy persons who died before the Christian period are not invoked by the Church as saints. But on the Adriatic coast of Italy, so exposed to plague, an exception was early made in favour of the Patriarch Job, the grievous sufferer from boils and blains, plagued by Satan "from the sole of his foot unto his crown;" it was thought that he must feel a personal sympathy for the plague-stricken, so churches were dedicated to him and pictures painted for him throughout the whole of this ravaged region. No doubt the intercourse with the East itself, where the feeling for Old Testament saints was always stronger, contributed to this somewhat irregular practice, an excuse for which was found in the text, "Go to my servant Job, and offer

up for yourselves a burnt offering; and my servant Job will pray for you: for him will I accept." But the truth seems to be that the plague-stricken in their despair were ready to take any chance of relief that seemed to offer. Jeremiah and other Old Testament personages also form similar exceptions.

In the poor and squalid district which lies to the northwest of Venice, the Franciscans, the Salvation Army of their day, built a church to St. Job, near the crowded and insanitary Jewish Ghetto. The adjacent parish, also Franciscan, is that of Sant' Alvise — *i.e.* St. Louis of Toulouse, the prince who gave up the inheritance of a crown for the coarse brown robe of a begging friar. A knowledge of these facts is necessary to a proper comprehension of San Giobbe, and of the works of art elsewhere removed from it. The existing somewhat uninteresting church, in the early Renaissance style, dates from 1462, and was designed by Pietro Lombardo. Though it lies remote, and contains few objects of interest, I strongly advise a visit to it, and to the neighbouring church of Sant' Alvise, before the visitor begins his studies at the Academy.

San Giobbe may be reached direct by gondola; or on foot, by the Merceria, thence, turning to the right at Goldoni's statue, along the new main thoroughfare known as the Corso, to the Cannaregio; or by steamer to San Geremia station. All three routes unite at San Geremia, whence one may walk on either side, preferably the right, of the Cannaregio or Canal di Mestre.

The great palace opposite, next to the church of San Geremia, is the Palazzo Labia, seventeenth century, imposing by mere mass. The first bridge over the canal is decorated, or the opposite, with grotesque heads of the worst baroque period, justly stigmatised by Ruskin for their unspeakable foulness and vileness of expression. Beyond it, on the left, the first building is the uninteresting Palazzo Manfrin, which has a feeble picture gallery; while on the right towers the Ghetto Vecchio, looking from this point like a single building, but really a tangled mass of tenements. Go as far as the bridge with three arches, across the Cannaregio, and then turn to the left.

A minute's walk brings you thence into the little Campo of San Giobbe, in front of the

church and the desolate former Franciscan monastery. The lonely small yard, with its well and arcade, is strangely picturesque in its downfall. The best point about the church is its doorway, a fine piece of early Renaissance work, in the style of the Lombardi. On the pilasters are admirable winding convoluted plants, with exquisite birds; the capitals are semi-classical, acanthus leaves and ox-sculls. In the lunette is a striking Franciscan relief, inferior in workmanship to the decorative detail, but full of inner meaning; it represents Sinai, as a mount of light, upon which rays of mercy descend from heaven; to the left, St. Francis kneels in prayer; to the right, St. Job; thus mingling the Jewish and Christian dispensations, and pointing out that plague and misery on the one hand, and salvation on the other, come to Jew and Christian alike. The close proximity of the crowded and insanitary Ghetto of course gives point to this impressive and speaking symbol. On the summit of the arch and on the entablature are placed excellent statuettes, probably by Pietro Lombardo, of three great Franciscan saints, all more or less connected with the

ministry to the plague-stricken,—St. Anthony of Padua, the patron of suffering children; St. Bernardino of Siena, with his symbol, the I.H.S.; and St. Louis of Toulouse (Sant' Alvisè) in canonicals as Bishop, to represent the adjacent parish, also Franciscan. The whole work is thus very appropriate to a Franciscan mission church, in a poor and densely packed district, inhabited alike by Jews and Christians.

The interior has relatively few plague-objects, though one or two may be detected by the reader for himself on the strength of the information already supplied him. I will not here repeat it. There is also much good plastic work of the school of the Lombardi. Near the door is a statuette of St. Anthony of Padua, symbolically carrying the infant Christ. In the left aisle, first chapel, by Pietro Grimani, circa 1550, is fine stone carving. The second chapel, of Florentine architecture and sculpture, probably by Rossellino, contains a fine marble altar; on the ceiling are the Four Evangelists, in glazed terra-cotta, by Luca della Robbia: an intrusive bit of Florence at Venice. In the choir are exquisite * reliefs and * decorative friezes

by Pietro Lombardo, erected at the expense of Doge Cristoforo Moro, the donor of the existing building, in 1462. Below is his tomb, bearing his device, the mulberry (*moro*) also by the Lombardi. In the Sacristy is a portrait of Doge Moro, a copy after Bellini, as well as a good picture by Previtali, a Madonna and Child, with St. John the Baptist and St. Catharine — a marriage of St. Catharine, (duplicate in the National Gallery in London); also, a terra-cotta bust of St. Bernardino of Siena, the great Franciscan preacher.

But the main reason why I have brought you thus early to this small church is this — its chief altar-piece was formerly a famous picture by Giovanni Bellini, which you will see hereafter at the Academy — a plague-picture devoted to St. Job and his Franciscan fellow-saints — the meaning of which will only become apparent to you after you have seen this church with its expressive and allusive doorway. Go round the building, then, with these two main ideas in your head — first, that it is a plague-church, dedicated to St. Job; and, second, that it is a Franciscan church, full of memorials of the Franciscan

missionary saints, who likewise ministered to the poor and suffering.

Sant' Alvise, close by, may conveniently be visited at the same time. It was built by Antonia, daughter of Doge Antonio Venier, in 1388, in obedience to a vision in which the good Franciscan bishop, St. Louis of Toulouse, appeared to her miraculously. It was a nuns' church and has therefore a nuns' singing gallery, screened by fine ironwork. Among its pictures is one, uninteresting, by the Heirs of Paolo Veronese, representing St. Louis at the feet of Pope Boniface VIII. The building is chiefly famous, however, for eight small panels, absurdly overpraised by Ruskin, and attributed by him to Carpaccio as a boy of eight or ten. They are obviously the work of a poor imitator of the master's manner. The subjects are scenes from the Old Testament history.

St. Sebastian the martyr, who was shot through with arrows, but miraculously recovered, though he afterwards died by being beaten to death with clubs, was from an early date the chief patron against plague and pestilence throughout the whole of Europe. (See

his legend in Mrs. Jameson.) Arrows had been regarded, indeed, from classical times as the common symbol of pestilence. A Jeronymite monastery and church in honour of this most ancient and revered of plague-saints existed in early mediæval Venice; but the present remodelled building dates only from 1506-1518, and is a tolerable specimen of the Renaissance art of the period. It is interesting, however, both as one of the four great Plague-Churches of the city, and also as being the favourite church of Paolo Veronese, who is buried in it, and who painted here some splendid scenes from the life of St. Sebastian and his companions. As the tourist will by this time be tolerably familiar with the art of the votive plague-offerings, I will not in this case lay so much stress as previously on these particular features.

Paolo Veronese, when he first came from Verona to Venice, was employed by the Jeronymites to decorate their Sacristy, and also, later, the ceiling of their church. These were his first commissions, and they brought him into much notice.

As this is a Jeronymite church, look out for

St. Jerome as well as St. Sebastian. The monastery is dissolved: from its Refectory came the gorgeous Veronese of the Supper in the House of the Pharisee now in the Brera at Milan.

San Sebastiano may be reached, on foot, from the Zattere by continuing along the quay till you arrive at the Rio di San Sebastiano; or, direct, in a gondola.

The façade is uninteresting, but has on the apex of its pediment a figure of the patron saint, wounded with arrows. Near the door are small figures of St. Sebastian and St. Jerome. On a house to the left in the little Campo, once part of the monastery, is another statuette of the patron saint, with the crown of martyrdom.

The interior is bare, but has a handsome painted ceiling.

Begin with the right wall. The first chapel, of St. Nicholas, has a fine seated figure of that holy bishop, enthroned, by Titian; an angel holds his mitre; beside him, the three balls which are his symbol. On the second altar, partially hiding the altar-piece, is a dainty little * Madonna by Paolo Veronese, with St.

Anthony of Padua (lily) and St. Catharine of Alexandria, the latter presenting a dove to the infant Saviour. St. Anthony is a portrait of the prior of the monastery at the time it was painted. The third altar has a sculptured altar-piece by Tommaso Lombardo (1547) of Our Lady and the Child, with the infant St. John the Baptist, of a type made popular by the Florentine sculptors. The architecture of the niche is better than the marble group within it. The fourth altar, of black and white marble, with ugly spiral columns, symbolically mourning, has a Crucifixion by Veronese, superior in feeling to most of his sacred works; the attitudes of the fainting Mater Dolorosa and of St. John show increasing freedom of treatment; the Mary Magdalen, however, though not without pathos, is one of his usual handsome Venetian women. You will appreciate these pictures better after you have studied the development of Venetian art at the Academy. At the sides are figures by Alessandro Vittoria of Our Lady's husband, St. Joseph, bearing the budded staff, and her mother, St. Anna. Beyond the pulpit is the monument of Bishop Livio Podocataro

(d. 1555), by Sansovino, a Renaissance work of a type with which we will hereafter become more familiar; the recumbent figure of the Bishop lies on his sarcophagus; above are Our Lady and the Child.

The little chapel beside the apse has nothing of interest.

The apse, with a dome, is entirely devoted to the glorification of St. Sebastian, and of his companion martyrs, St. Marcus and St. Marcellinus. The altar-piece is an Apotheosis of St. Sebastian, who is seen below, bound to the pillar at which he was shot. On the right are St. Mark with his Gospel, representing Venice, and St. Francis with the cross and stigmata representing the Franciscan Jeronimites; on the left are St. John the Baptist and St. Catharine of Alexandria, with the palm of her martyrdom; above, in clouds, Our Lady and the Child, waiting to receive the soul of the glorious martyr.

The large * picture on the right wall represents the final actual martyrdom of St. Sebastian, who was beaten to death after recovering from his arrow-wounds, before a Roman official habited like a great Venetian magnate

of Veronese's own period; the palatial late architecture, and the dogs and other accessories, are highly characteristic of the painter's manner. But as a whole the work, though with good points, is confused and turgid.

The magnificent * * picture on the left wall may be regarded as one of Veronese's masterpieces. On the steps of a soaring and spacious Renaissance palace the two saints, Marcus and Marcellinus, with their hands and feet bound in ropes or chains, set out for martyrdom. Their mother, close by, to the left, implores them to save their lives by abjuring Christianity; to the right, their father, a dignified old man with a long beard, in senatorial robes, adds the force of his prayers to their mother's. Friends surround and persuade them. But in the centre of the picture, St. Sebastian, a vivid and eager young Roman soldier in full armour, bearing a standard, encourages the martyrs to prove their devotion to the faith by going to their death gladly. The vigour, spirit, and dramatic action of the fiery young saint, consumed by zeal for his religion, and wild with enthusiasm, is very remarkable; he seems to hurry us after him. The bystanders, the ac-

cessories, and the imaginary palatial architecture, in the style of Sansovino's Libreria Vecchia, then comparatively lately completed, are all full of Veronese's feeling as well as of the sumptuous and spacious sense of sixteenth-century Venice.

On the left wall is the organ, the shutters of which are also painted, by Veronese, with subjects more or less relating to the plague. On the outer shutters is the Purification of Mary in the Temple, a picture which almost foreshadows Rubens; it seems to typify purification from the pestilence. On the inner shutters (when open) is the Pool of Bethesda, which, as we have seen at San Rocco, is a usual plague-subject.

In the first chapel on this wall is a good bust of Paolo Veronese himself, surmounting his tomb. The second chapel, of St. John the Baptist, has a Baptism of Christ, by Veronese, interesting for comparison with earlier treatments both of the central figures and of the attendant angel. On the last altar is St. James the Greater, between two or three ill-discriminated saints; observe his scallop-shell, which is also quaintly represented in stone on

the steps of the altar. It was his symbol, worn by pilgrims to his great Spanish shrine of Santiago de Compostella.

The fine carved ceiling has * scenes by Veronese from the Life of Esther mentioned in the Introduction. Nearest the door, she goes to Ahasuerus; centre she is crowned queen; nearest the apse, is Mordecai's triumph.

This church, though wholly given over to the cult of St. Sebastian, is perhaps in its symbolism the least characteristic of the great plague-churches.

CHAPTER XII.

THE GRAND CANAL.

THE Grand Canal, or Canalazzo, the street of the nobles, is originally one of the many navigable channels by whose aid the waters of the tortuous rivers which have formed the lagoon find their way through the mud-banks, past the mouths of the Lido, to the open sea. It is the original *rivo alto*, or deep stream, which created Venice, and up which the commerce of all countries was able to reach the city in the days of her splendour. A "Panorama," published by Ongania in the Piazza (one franc) is an excellent guide. You will doubtless ascend the Canal many times before you come to examine it in detail in this order; but two afternoons at least should be given to exploring its banks in the following manner.

Begin by ascending the Canal on the left

bank. Make your gondolier keep to the left side till you reach the railway station.

The long low building which flanks the exact end of the Canal, looking seaward, is the Dogana di Mare, erected in 1676 by Benoni; a futile work of the later Renaissance, unpicturesque in itself, though rendered to some extent a pleasing object by its imposing position. Two Atlases on the summit bear a gilded globe, surmounted by a bronze Fortuna, which serves as a vane, its sail turning with every change of the wind. The low building in line with and beyond this, again, consists of the warehouses and sheds of the Dogana.

A little recessed stands the Seminario Patriarcale, once a monastery, an uninteresting building of the later Renaissance, by Longhena, 1672.

Santa Maria della Salute has already been noticed.

Pass the mouth of a canal, the Rio della Salute. The beautiful brick apse, a short way down this Rio, on the right, is that of the secularised church of San Gregorio, with narrow and slender fourteenth-century Gothic windows, extremely charming. The buildings

connected with it at the corner of the canal belong to the secularised monastery of San Gregorio, of which this church was the oratory: they have two charming Gothic windows, and a beautiful square doorway, surmounted by a pleasing relief of St. Gregory, patron of the monastery. The court within (land at the steps and see it if you have not already done so) is perhaps the most picturesque little *cortile* in Venice.

The large new palace which succeeds this, as you move westward, is the Palazzo Genovese, erected in 1898, in imitation of the earlier Gothic buildings, of which, however, it is a somewhat stiff and formal copy.

Pass a dry street. The first palace which you reach beyond this street is the Semitecolo, with its beautiful early Gothic windows, having false cusps in the arches, so as to make the head a trefoil. Observe on this canal the gradual growth of the arch till it reaches the Doge's Palace type. Notice here, too, the beautiful balustrade of the balconies with the little lions, on the second floor; these are original and belong to the period; the balcony on the first floor shows the debased style of the seven-

teenth century. Keep an eye in future on the various types of balustrade to the balconies. Don't needlessly burden your memory with the names of the palaces: confine your attention to the architectural features.

Pass the mouth of a canal, the Rio della Fornace. The first house but one beyond it is the Palazzo Volkoff, inhabited by Duse, the famous actress; its windows on the first floor are of an early Gothic type. The palace just after this, — slightly out of the perpendicular, — with many windows to the left and few to the right, and numerous plaques of coloured marble inserted as adornments in the decorative work, is the Palazzo Dario, a building in the early Renaissance style, and one of the most pleasing.

Pass the mouth of a canal, Rio delle Toreselle, and wine vaults; then, first floor only of the vast eighteenth-century Palazzo Venier, never completed, with great lions' heads on its base: it now contains a garden.

Beyond this are two unimportant houses, then the Falco, a feeble late palace; after it, the beautiful Gothic Palazzo da Mula; notice the softening of its angles; it is in the style

of the fourteenth century, middle Gothic, with a seventeenth-century balcony on the second floor.

Next comes the Barbarigo, fifteenth century, early Renaissance, with very simple pillars; but the whole front is now filled with very glaring mosaics of the Venice and Murano Glass Company.

The little Campo which opens beyond this palace gives you a glimpse of the pretty small church of San Vio. Beyond it is the mouth of a canal, Rio di San Vio.

The uninteresting palace at the far corner of this canal, marked by posts (*pali*) surmounted by the fleur-de-lys, is the Loredan, of late inhabited by Don Carlos, the Spanish Pretender; hence the Bourbon lilies. These poles or stakes throughout Venice bear the heraldic colours of the inhabitants of the palace. They serve as boat-houses. Then beyond is the Balbi Valier, eighteenth century.

After this is a very pretty garden, beyond which rises the Palazzo Manzoni, a handsome, somewhat over-decorated building in the early Renaissance style, fifteenth century; note its frieze of eagles, the decorative work on its

base, and the delicate balcony on the second floor. This is a very characteristic and fine specimen of early Renaissance architecture.

After an uninteresting house, pass the mouth of the Rio della Carità. The secularised church of the Carità is now used as part of the Academy. Steamboat station Accademia is reached before passing under the iron bridge; next, an old building of the Scuola della Carità; and the ornate modern façade of the Academy.

Pass the mouth of a dry canal. Three uninteresting buildings are to be seen, the last with lions and old columns on its quay; then, a little in advance, Palazzo Contarini degli Scignini, a dull sixteenth-century pseudo-classical building by Scamozzi, with lions' heads and a huge human face staring out over the doorway. After it, part of the same, is a beautiful Gothic palace, in the later fifteenth-century style, with the corners softened and good string-courses; a pretty balcony on the first floor, later one above. Notice the intrusive marble decoration.

Pass the mouth of a canal, Rio di San Trovaso. The view of this last palace round the corner in the canal is strikingly picturesque.

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Then comes an externally-painted Palazzo, with terra-cotta decorative work; after it, the Palazzo dell' Ambasciatore, or Loredan, a fine fifteenth-century Gothic building, Doge's Palace style, with Renaissance figures of two shield-bearing personages, perhaps St. George and St. Theodore. Observe the exaggerated finials (top ornaments of the arch) which mark the later (florid) Gothic, the softened corners, and the bad late balcony.

Pass the mouth of a canal, Rio Malpaga. Beyond it, relics of a palace; then a row of small palaces, unimportant.

Pass the mouth of the Rio San Barnabà. The huge and lofty building beyond this, with more or less Doric, Ionic, and Corinthian columns in its three floors, is the Rezzonico, formerly inhabited by Robert Browning, the poet; it is an over-decorated square mass, by Longhena, architect of the Salute, imposing from its mere size, but otherwise uninteresting.

The next two palaces are late and feeble. Beyond them, by the bend of the stream, comes a famous group, much painted by modern artists, the first two of the set being the palaces of the Giustiniani family, and the third,

a little taller, that of the Foscari. All of these are buildings in the style of the Doge's Palace, the Giustiniani having bad late balconies; the Foscari has much more beautiful railings, and its arches are in some case simpler; its coats of arms are held by ugly (late) angels.

Pass the mouth of the Rio Foscari. At the corner is a beautiful old lamp; then, Guggenheim's furniture shop, of the seventeenth century.

Beyond the next small canal rises a dull sixteenth-century Renaissance palace, and the steamboat station San Tomà.

Pass the Rio San Tomà. This is followed by two or three uninteresting palaces, the next which deserves note being one with four balconies, having pretty balustrades of a contemporary type, and crowned by lions; the recessed cusps of these arches are purely ornamental.

Beyond is the Palazzo Dona, recognisable by the painted cherubs on its second floor. Next comes the Palazzo Pisani, in the Gothic style of the Doge's Palace, fifteenth century; but its second floor has a rather original arcade, and its cornice and parapet deserve notice: the balconies have been modernised.

Next come Jesurum's work-rooms. Pass the mouth of the Rio San Polo. The red palace just beyond this is the Cappello, long inhabited by Sir A. H. Layard. Next to it, the Vendramin, early sixteenth-century Renaissance, with decorative marble insertions. After this, the Quirini, seventeenth century; a gate, and then the Palazzo Bernardo, fifteenth century, style of the Doge's Palace, with softened angles and square balustrades to the main balcony.

Pass the little Rio della Madonetta and one dull house; then the lovely little *Palazzo Donà, the first floor of which (above the mezzanino) is one of the most beautiful specimens left of twelfth-century Byzantine-Romanesque work, with stilted arches (*i.e.* not springing at once from their base, but raised on straight supports) surrounded by most delicate ornamentation; above are plaques with animal symbolism.

Next to the Donà, but separated by a little pergola, is the Palazzo Saibante, a more regular twelfth-century Romanesque building, retaining only one beautiful arcade, with stilted arches and exquisite Byzantine capitals, above

which are animal symbolism, and a delicate string-course of ornament.

Then comes a garden, with a house recessed; then, the Palazzo Tiepolo, a dull sixteenth-century building, by Sansovino, crowned by two meaningless obelisks.

Pass the Rio dei Meloni, and the Palazzo Businello, Byzantine-Romanesque, with two charming arcades of stilted arches; the balcony is unfortunately modern. After this comes a projecting house, and then another ruined palace, with fragments of a beautiful Romanesque arcade in two stories, having a Gothic window inserted; the capitals of these columns are worth notice.

Beyond this, a garden, and several uninteresting houses, behind which is seen the tower of San Silvestro.

Nothing more of interest till we reach the Ponte di Rialto, erected in 1592 by Antonio da Ponte, in place of an older wooden one. In itself merely a bridge of a bad period, this work is strikingly picturesque in virtue of its single high span, its parapet and balustrade, and the arcaded row of shops which occupy part of its central portion. The bridge has, on the face

by which we approach it, an Annunciation, an extreme instance of the separation of Our Lady from the Announcing Angel. Gabriel is in the spandril to the left, Our Lady in that to the right; the keystone is formed by the dove flying towards the Madonna. The feast of the Annunciation is the festa of Venice.

Pass under the bridge. Beyond it is the Palace of the Camerlenghi, or Chamberlains of the Treasury of the Republic, a heavy but handsome Renaissance work by Bergamasco, early sixteenth century, picturesque at certain angles, owing to the irregularity of the area on which it stands.

Then, somewhat recessed, are the Old Buildings of the Rialto, in front of which is the Herb Market, followed by the projecting New Buildings, once Sansovino's, but so much renewed as to be practically almost modern.

Beyond this long line of buildings we come to the Fish Market, often unpleasant to the sense of smell, but picturesque by virtue of its quaint fishing craft, and odd live-fish baskets.

Pass the mouth of the Rio della Pescaria. In the background is the tower of Sant' Aponal. The next building of interest is the

Palazzo Morosini, with softened corners, a fine fourteenth-century Gothic building, in the Doge's Palace style. The house next but one to it, though uninteresting in itself, has beautiful old balconies and other relics of past splendour.

Pass the mouth of a canal, the Rio di San Cassan. Then, comes a little *Palazzo of early Gothic architecture, without cusps to its arches, showing a transitional form between Venetian Romanesque and Venetian Gothic. After it, the huge Palazzo Corner della Regina, now the Monte di Pietà, a late building of 1724. It occupies the site of a palace belonging to Queen Catharine of Cyprus.

Pass the mouth of a canal, the Rio Ca' Pesaro. Just beyond it, with a fine corner view, the gigantic Palazzo Pesaro, built by Longhena, architect of the Salute, in 1679; though overloaded with ornament, as is all Longhena's work, this huge mansion has a certain imposing stateliness by virtue of its mere size and of the enormous bosses of faceted stone which form its lower floor. Good views round its corners.

Pass another small canal, and then, just be-

yond it, comes the tawdry baroque façade of the church of St. Eustacchio, commonly known in Venetian as San Staë, erected in 1709. Next to it is the small * Palazzo Priuli, with a lovely first-floor arcade, early Gothic, having a somewhat Oriental curve in the arch, derived by early Venetian Gothic from Alexandria or Cairo. The capitals of the columns are characteristic of the period. It has also a dainty little balcony, with graceful slender columns.

Beyond this is a garden; then, a small palace with an arcade on the first floor, slightly resembling the last, but with cusps to the arches. These various stages in the evolution of Venetian Gothic should be carefully noted and allowed to fall into their proper order.

Pass the mouth of a canal, Rio di Ca' Tron: then, another of Longhena's seventeenth-century fronts, encumbered with coats of arms, twisted into an ugly wriggling pattern. The long building next to this, with curious battlements, is the ancient Granary of the Republic, still bearing a few coats of arms.

Pass the mouth of a canal, Rio dei Megio. Next to this is the water-front of the very

early Byzantine and Romanesque palace now known as the * Fondaco de' Turchi, a name which, however, it did not acquire until the seventeenth century, when it was let out to the Turkish merchants in Venice. This magnificent twelfth-century palace, though recently so much restored as to have lost all air of antiquity and the greater part of its early interest, is still in a certain symbolical way representative of the splendid homes of the Byzantine period to which belongs the basilica of St. Mark's, and of which this is, among palaces, the only surviving example all in the one style. Its modernised arches, capitals, shafts, bases, parapets, and decorative plaques, are all typical, if not original, and it presents us with a good picture of what the Grand Canal must have looked like in many of its parts before the Gothic and Renaissance invasion. Study its front carefully.

You may land here, in passing, to visit the interesting objects exposed under the front arcade, the building being now appropriated as the Correr Museum (Museo Civico). Begin to the right with a quaint relief of St. Martin dividing his cloak with the beggar, dated 1478.

Beyond the door are good decorative reliefs and inscriptions. Over the ruined tomb is an Archangel, with his hand raised in an attitude of blessing. Beyond the next door are ancient sarcophagi; over them, relief of Our Lady and Child, flanked by St. Mary Magdalen as penitent, dressed only in her flowing hair, and St. Sebastian. Beyond these are St. John the Baptist and St. Mark the evangelist; below, two beautiful adoring angels; in the lunette above, the Eternal Father and angels. The Madonna della Misericordia, bearing the infant Christ as a brooch on her bosom, and sheltering under her robe the Fraternity of Crociferi, is very similar to the treatment in certain pictures in the Academy. Beyond this is Our Lady without the Child, worshipped by a Doge and Senators. After the large central door is another Madonna della Misericordia, sheltering votaries under her robe. Near this, several interesting inscriptions and sarcophagi. The interior of the Museum is best visited, if at all, on another occasion; I do not however advise you to inspect it unless your time at Venice is tolerably unlimited.

Continuing your inspection of the left bank of the canal, you pass the steamboat station, Museo Civico. After this, for some distance there are few objects of interest till you reach the little Palazzo Giovanelli, with a good balcony and Gothic arches of the middle period. Pass the mouth of a dry canal; then a garden. The only objects of interest further on along this bank are the church of San Simeone Grande (a little back) and the ugly domed church of San Simeone Piccolo, built in 1718.

Turn at the Railway Station and begin the examination of the right bank.

The ugly baroque front of the church of the Scalzi adjoins the station; it is an overloaded building of the seventeenth century. The great monastery of Barefooted Carmelites to which it once belonged has left no remains visible. The steamboat station Ferrovia comes next; after this, several uninteresting buildings.

The tall narrow Palazzo which is the first to arrest our attention as we glide homeward is the Flangini, an over-decorated building of the seventeenth century, less debased, however, than most work of its period. Then comes the marble transept of San Geremia, with the dome

behind it, — a church built in 1753; it has a good campanile a little in the background.

Steamboat station San Geremia is next passed. The palace beyond, with the conspicuous eagles, is the Palazzo Labia, by Longhena.

Pass the mouth of the Cannaregio, a broad canal, down which the steamboats go to Mestre; in the background, beyond the bridge, to the right, are the tall houses of the Old Ghetto.

After some uninteresting buildings comes a Renaissance palace, probably altered from Gothic, as it has its corners softened; then a little garden.

The ugly brick front, unfinished, of the church of San Marcuola, or, properly, St. Hermagoras and Fortunatus, comes next. Note all these dedications; they cast light on the saints in the arcades of St. Mark's. Beyond it is a Gothic palace of the early type, with slight cusps to the arches.

Pass the mouth of the Rio dei Servi; then, a garden. Beyond it, with blue posts, is the gigantic Palazzo Vendramin-Calergi, commonly known as the Palazzo Non Nobis,

from the inscription on its ground floor ("Non nobis, Domine, non nobis" — Not unto us, O Lord, etc.). This is a cold but stately Renaissance palace in the style of the Lombardi (date 1481), with good eagles on its frieze, and relieved by inserted decorative marbles: the balustrades apparently come from an earlier building. Wagner the composer lived and died here. Beyond it is one of its wings with a garden in front of it. Observe the chimneys, which here and elsewhere in Venice are very curious.

The next Gothic palace (Erizzo) is of the Doge's Palace type, with a late balcony spoiling its windows. Just beyond it is a tasteful Renaissance building.

Here the canal makes an angle at the entrance to the Rio della Maddalena. Immediately after the bend, on the front of a Renaissance building with the remains of frescoes, is a Madonna della Misericordia sheltering votaries. This is succeeded by several uninteresting late houses.

Pass the mouth of the Rio di Noale. There is nothing in particular to notice here till you reach the Rio di San Felice, just beyond which

rises the Palazzo Fontana, built by Sansovino, and easily recognised by the two meaningless obelisks on its roof. Almost next to this, after the Children's School, is the Coletti of the eighteenth century, recognised by its busts on the upper floor and the statues on the ground floor. Adjacent to it is one of the most picturesque and certainly one of the most popularly pleasing of the palaces, the * Cà d'Oro, a very ornate building of the Doge's Palace type (fifteenth century), with some graceful traceries; its string-courses, cornice, and parapet are all worthy of notice; its angles are softened by three twisted columns where one is more usual. The façade is the work of the Buon family, who built the Piazzetta front of the Doge's Palace. Though somewhat meretricious in its splendour for a Gothic building, it is undeniably very pretty and has original features; the balconies have slender and graceful balustrades. It was once gilded: hence its name.

The steamboat station Cà d'Oro comes next.

The next palace but one, after the little garden, is the Sagredo, fourteenth century, in an early and somewhat simpler style; its lower arcade being almost transitional between Byz-

antine-Romanesque and Gothic, while its upper arcade partakes of the Doge's Palace type.

Pass a broad open space. Just beyond it is the pretty little Palazzo Foscari, with middle Gothic arcades, and a Madonna and Child on its second story. Notice in this and many other cases the shafts of the columns.

Next door but one is the Palazzo Michiel dalle Colonne, a large but uninteresting seventeenth-century palace, with an open arcade on its ground floor, and half-length figures in the middle pediments.

The Gothic palace a little beyond this, with dark blue posts, has simple cusped arches, with bad capitals to the columns, and late balconies; it has been largely modernised in the seventeenth century.

Pass the mouth of the Rio dei SS. Apostoli, down which is visible the tower of the church of the same name. Just beyond it stands the extremely interesting * Palazzo da Mosto, a Byzantine palace, more or less ruinous, with large round arches on its ground floor, and a good round-arched arcade on its first floor. The summits of these last arches, however, simulate and prefigure the Gothic type by

being apparently pointed, though when you look close you see that the real arch is itself circular. Above are fine decorative plaques, richly wrought with animal symbolism, and a figure of Christ blessing. What remains of this once beautiful half-transitional palace is thus Byzantine in underlying reality, but apparently Gothic in external form. One sees Oriental influence.

Next to it comes a simple, tolerably early Gothic Palace.

Pass the mouth of the Rio di San Crisostomo, near which in the background you catch a glimpse in passing of a few exquisite windows belonging to a transitional early-Gothic palace; these windows show well the first form of the Venetian Gothic, just altered from the Byzantine.

The only other building of interest before we reach the Rialto Bridge is the large dull block close to it, with five open arches on its ground floor, and a curious parapet on top; this is the Fondaco de' Tedeschi, or Guild of the German Merchants in Venice: heavy sixteenth century. An earlier Teutonic guild-hall existed here from the thirteenth century;

a relic of the commercial importance of Venice, which imported Oriental goods and passed them on to Germany. The quarter about the bridge, specially known as Rialto, was the business district, like "the City" in London. Here all the guilds of foreign merchants congregated. Get Shakespeare out of your head: he was never in Venice.

Pass under the Ponte di Rialto. The figures on this front of the bridge as we approach it are, on the left, St. George (or Theodore?) and on the right St. Mark, the two chief patrons of the city.

After passing the bridge we have on our left the Riva del Carbon; and the steamboat station Rialto, for passengers going east. The first important building beyond it is the Palazzo Manin, the seat of the last unhappy Doge, now used as the Banco d'Italia, a frigid and jejune building in the Renaissance style of the sixteenth century, by Sansovino, which absurdly recalls the City of London.

The large and handsome Gothic palace behind the steamboat station Carbon, for passengers going west, is the * Palazzo Bembo, a good specimen of the fourteenth-century

pointed style, with the arches scarcely cusped, if at all, though the finials are already rather heavy; it has good columns and softened angles, but is ruined by an ugly late balustrade added to its balconies.

Beyond the red houses which follow comes a dainty little * Gothic palace, said to be all that remains of the home of the great Doge Enrico Dandolo, the conqueror of Constantinople. It is, however, of rather ornate architecture, later than his age, with earlier animal symbolism still untouched in its upper floor; the arcades are curious, and differ from those of any other palace.

After a few dull houses, we arrive at the magnificent * * Palazzo Loredan, perhaps the most beautiful of all the houses on the Grand Canal. It is a splendid example of a Byzantine-Romanesque Venetian palace, with a distinct tinge of Oriental feeling; the capitals of some of its columns are exquisitely beautiful, especially the double pair to the right and left of the main balcony, which is later, and ruins the effect. The arcades and ornaments of this glorious house should be closely studied. Above stand figures of two men-at-arms at the extreme end,

whose inscriptions are illegible to me, though I believe them to be St. Vitus and St. George. The central figures, under later (added) Gothic canopies with angels in the finials are, on the left, Justice with her sword and scales, and, on the right, Venice seated between her lions, and holding the column of St. Mark surmounted by the winged lion. I advise you to study this exquisite façade well, and to recur to it every time you pass it. It is almost pure Moorish-Byzantine, with very little Gothic alteration.

Next to it is the * Palazzo Farsetti, also Romanesque and of the twelfth century, but in a simpler style and much less decorated. This building, indeed, is rather pure Romanesque than Byzantine, and shows absolutely no Oriental influence. Its lower arcade is graceful and dignified; the capitals of the columns in the upper arcade deserve attention. The two buildings together are now used as the Municipality of the City of Venice, and their posts therefore bear the lion of St. Mark, in gold, on a dark blue ground.

Beyond this comes a pretty little Renaissance palace, converted from Gothic, and with

two Gothic windows still visible round the corner; it flanks the Fondamenta in picturesque fashion. After a small early Renaissance palace with decorative plaques, comes the huge Palazzo Grimani, built by Sammiccheli in the sixteenth century, and now used as the Court of Appeal; though destitute of real beauty, it is imposing from its mere size and its fine approach, and is comparatively free from overloaded ornament.

Beyond it, pass the mouth of the Rio di San Luca, at the corner of which stands the Palazzo Cavalli, one of the most ornate palaces of the Doge's Palace type; it bears on a mantle the crest of its owner, a horse, an *armoirie parlante* or rebus revealing the name of its owners. The next Gothic palace is the Tron, with curious capitals to its first-floor windows, bearing heads in the centre.

For some time after this we see nothing but uninteresting late palaces, — mere town houses of the bad age, — until we pass the mouth of the Rio di Cà Michiel and that of the Rio dell' Albero, just beyond the last of which rises the large Palazzo Corner-Spinelli, in the style of the Lombardi, with a handsome

staircase, and the usual Renaissance decoration of coloured inserted marbles.

Then comes the steamboat station Sant' Angelo. Pass the mouth of the Rio Sant' Angelo. Just beyond it is the Palazzo Garzoni, fourteenth-century Gothic, with simple windows, showing very slight cusps; the balcony is modern. This is succeeded by a suite of palaces of the Mocenigo family, of uninteresting late Renaissance architecture, whose only claim to notice is that Byron once inhabited one of them; the lion's head is conspicuous on them all. Beyond these, very dull Renaissance palaces, the best of which is the Contarini dalle Figure, by the Lombardi, so called from the busts with which it is adorned. Then, at the bend of the canal, the pretty little Gothic Palazzo Lezze, spoiled by its ugly balconies. The one next to it has simple Gothic windows.

The next bend brings us abreast with the immense mass of the eighteenth-century Palazzo Moro-Lin, noticeable for its large open arcade on the ground floor, but looking otherwise very much like an eligible and commodious modern warehouse.

Beyond it, with an extremely white façade, and shields blazoned above the lateral doorways, towers the huge Palazzo Grassi, also of the eighteenth century, and greatly resembling a prosperous club in Pall Mall. Just after passing this we open out the little Campo San Samuele, with the picturesque church and campanile of the same name. The Campo is flanked by buildings with Gothic windows. The corner Palazzo beyond it is of the seventeenth century; next to it a garden, prettily balustraded. After this, the base of the houses is formed by the colossal substructures of a vast palace begun for the Duke of Milan in the fifteenth century (Cà del Duca), but ordered to be discontinued by command of the signory; the only part of the palace now largely visible is the corner near the mouth of the little Rio del Duca.

Pass this Rio. Beyond it we reach the Palazzo Falier, with a pretty arcade of the fifteenth century. Then comes the Giustiniani-Lolin, another of Longhena's monotonous buildings, much less decorated, however, than was his wont.

Skirt the Campo San Vitale, with the church

and campanile of San Vidal in the background. Pass under the Iron Bridge. The large and well-kept palace which rises beyond it is the Palazzo Cavalli, now occupied by Baron Franchetti, a wealthy Murano glass-blower; it is in the Doge's Palace style, with softened angles, good balustrades, and an arcade on the first floor suggesting the transition from the windows of the Frari (see later) to the Doge's Palace type.

Pass the mouth of the Rio dell' Orso. Just after it, Palazzo Barbaro, with some good early-Gothic windows on its second floor; most of the balconies are modernised; rich coloured-marble insertions. Beyond this come several uninteresting late buildings.

Pass the mouth of the Rio del Santissimo, with more uninteresting late buildings. Beyond them is a garden, after which we reach the huge Palazzo Corner della Cà Grande, a stately but dull building by Sansovino, in the later Renaissance style.

Pass the Rio di San Maurizio; at its corner, a little Gothic palace.

Steamboat station Santa Maria del Giglio is next passed; behind it, a Gothic palace, almost

entirely altered into Renaissance in its lower portion.

Pass the end of a canal now built over, and commanding the front of Santa Maria Zobenigo. Beyond it is the Palazzo Gritti, fourteenth-century Gothic, with simple arches below, and those above somewhat Saracenic in form; it is now part of the Grand Hotel.

Pass the mouth of the Rio delle Ostreghe. Beyond it is the Palazzo Fini, Renaissance, also forming part of the Grand Hotel; then Manolesso Ferro, fourteenth-century Gothic, largely altered into Renaissance, with bad balconies; likewise swallowed up by the devouring maw of the Grand Hotel.

Just after this, at a somewhat lower level, we perceive the very singular front of the little * Palazzo Contarini-Fasan, religiously described by the gondoliers as "Desdemona's Palace," whatever that may mean. It has extremely ornate arches, with large finials, and a somewhat Saracenic curve; its balconies are unique, the parapet being composed of a singular wheel ornament, not without a certain meretricious beauty; its cornice is noteworthy. This dainty little house is perhaps the most

popular favourite, after the Cà d'Oro, on the whole line of the Grand Canal; but it is over-decorated, though in many ways admirable. The lower Palazzo next to it has good balconies and typical middle-Gothic windows.

Beyond this, we pass several uninteresting houses; then the Palazzo Tiepolo, now the Hotel Britannia. The rest of this part of the Canal is mainly occupied by hotels, few of which have any artistic pretensions. The Hotel de l'Europe, however, occupies the Palazzo Giustiniani, a tolerable Gothic building of the fifteenth century.

Beyond the Europa come the gardens of the Royal Palace, with the Procuratie Nuove in the background; then the Zecca, already described, the lagoon front of the Libreria Vecchia, the Piazzetta, with the granite columns, and the Doge's Palace. At its far end we pass the Rio di Palazzo; the building which succeeds it, and which is connected with the Palace by the Bridge of Sighs, being the Criminal Prison, built by Antonio da Ponte in 1589. A little further on comes the Hotel Daniele, formerly the Palazzo Dandolo, a good Gothic building in the Doge's Palace

style. The Riva degli Schiavoni, which stretches from this point eastward nearly to the Public Gardens, has comparatively few points of interest; those which it has will be briefly described or alluded to elsewhere.

One of the most notable facts about the palaces of the Grand Canal is the witness which they bear to the early civilisation and peace of Venice. In northern Europe, the houses of mediæval nobles are dark and gloomy castles: even at Florence, the palaces of great families like the Strozzi and the Medici (now Riccardi) are, as late as the fifteenth century, built mainly for defence, with single heavy external doors or gates, no openings on the ground floor, and small grated windows alone on the entresol. But in commercial and oligarchical Venice, protected as she was by her moat of lagoon, and firmly ruled by her strong internal government, even the old Romanesque palaces, like the Fondaco dei Turchi, the Loredan, and the Farsetti, are already open gentlemen's houses, "built for pleasure and for state," with free means of access, broad arcades, abundant light, and a general air of peace and security. The development of the

later Venetian style, as seen in the Libreria Vecchia and the Procuratie, from this early open and airy type, is well worth noticing. In fact, the native Venetian ideal, traversing all styles, persists throughout, in spite of endless changes of architectural fashion.

APPENDIX.

LATIN INSCRIPTIONS OF THE FAÇADE AND ATRIUM OF ST. MARK'S.

FAÇADE.

Over the Mosaic of the Reception of the Body.

*Corpore suscepto gaudent modulamine recto;
Currentes latum venerantur honore locatum.*

Over the Thirteenth Century Mosaic.

*Collocat hunc dignis plebs laudibus et colit
hymnis,
Ut Venetos semper servet ab hoste suos.*

Over the lunettes above.

1. *De cruce descendo, sepeliri cum nece tendo;
Quae mea sit vita, jam surgam morte relicta
(relicta).*

2. *Visitat infernum regnum pro dando supernum*
Patribus antiquis, dimissis Christus iniquis.
Quis, fractis portis, spoliat me campio fortis?
3. *Crimina qui purgo triduo de morte resurgo,*
Et mecum multi dudum rediere sepulti.
En verus fortis qui fregit vincula mortis.
4. *Sum victor mortis, regno super aethera fortis,*
Plausibus angelicis, laudibus et melicis.

ATRIUM.

Over the main door.

A lapis Marce delicta precantibus arce,
Ut surgant per te, factore suo miserante.

Lunette.

Sponsa Deo gigno natos ex Virgine Virgo,
Quos fragiles firmo fortes super Æthera mitto.

Round the Evangelists.

Ecclesiae Christi vigiles sunt quatuor isti,
Quorum dulce melos sonat et movet undique coelos.

FIRST DIVISION.

In principio creavit Deus coelum et terram.
— *Spiritus Domini ferebatur super aquas.* —
Appellavitque lucem diem et tenebras noctem.
— *Fiat firmamentum in medio aquarum.*

Fiant luminaria in firmamento coeli. Dixit etiam Dominus: producant aquae reptile animae viventis et volatile super terram; jumenta et omnia reptilia in genere suo.

Faciamus hominem ad imaginem et similitudinem nostram. — *Et benedixit diei septimo.*
— *Et inspiravit in faciem ejus spiraculum vitae.*
— *Etiam posuit in medio paradisi (lignum vitae) lignumque scientiae.*

Appellavitque Adam nominibus suis cuncta animantia. — *Cumque obdormisset tulit unam de costis ejus et replevit carnem pro ea, et adduxit eam ad Adam.* — *Hic serpens loquitur Evae et decipit eam.* — *Hic Eva accipit pomum et dat viro suo.* — *Hic Adam et Eva cooperiunt se foliis.* — *Hic Dominus vocat Adam et Evam latentes se post arbores.* — *Hic Dominus increpat Adam.* — *Ipse monstrat uxorem fuisse causam.* — *Hic Dominus maledicit serpenti cum Adam et Eva ante se existentibus.* — *Hic Dominus vestit Adam et Evam.* — *Hic expellit eos de paradiso.* — *Hic incipiunt laborare.*

Round the Cherubim in the pendentives.

*Hic ardet Cherubin Christi flammata calore,
Semper et aeterni solis radiata nitore.*

*Mystica stant Cherubim alas monstrantia
senas,*

*Quae Dominum laudant, voces promendo se-
renas.*

At the end.

*Crescite et multiplicamini et replete terram.
Hic peperit.*

*Christus Abel cernit; Kayn et sua munera
spernit.*

*Egrediamur foras. Cumque essent in agro,
consurrexit Cain adversus fratrem suum et in-
terfecit eum.*

*Dixitque Dominus ad Cain: quid fecisti?
Ecce vox sanguinis fratris tui clamat ad me de
terra.*

*Dixitque Cain ad Dominum: major est in-
iquitas mea quam ut veniam merear.*

SECOND DIVISION.

*Dixitque Dominus ad Noe: Fac tibi arcam
de lignis levigatis: trecentorum cubitorum*

erit longitudo arcae, quinquaginta cubitorum erit latitudo et triginta erit altitudo illius. — Tulit ergo Noe de animantibus et de volucribus, mundis et immundis, et ex omni quod movetur super terram, duo et duo, masculum et feminam, et ingressi sunt ad eum in arcam sicut praeceperat ei Dominus. — In articulo Diei ingressus est Noe, Sem, Cham et Japhet, filii ejus et uxores filiorum ejus, cum eis in arcam. Factumque est diluvium quadraginta diebus super terram et quindecim cubitis altior fuit aqua super montes. — Cumque consumpta esset omnis caro super terram, emisit Noe columbam. — At illa venit ad eum portans ramum olivae in ore et intellexit Noe quod cessassent aquae diluvii. — Ponam arcum in nubibus et erit in signum foederis ut non sint ultra aquae diluvii. — Noe obtulit holocaustum Domino post diluvium.

THIRD DIVISION.

Noe, post exitum arcae de diluvio, plantavit vineam, bibensque vinum inebriatus est et nudatus in tabernaculo suo. Quod cum vidisset Cham pater Chanaan verenda patris sui esse nudata, nuntiavit duobus suis fratribus foris;

at vero Sem et Japhet palium imposuerunt humeris suis et incedentes retrorsum cooperuerunt verenda patris sui, faciemque eorum aversae erant et patris virilia non viderunt. — Evigilans autem Noe ex vino, cum didicisset quae fecerat ei filius suus minor, ait: maledictus Chanaan servus servorum erit fratribus suis. — Dies autem Noe nongentorum quinquaginta annorum et mortuus est.

Post mortem vero Noe dixerunt gentes: venite faciamus nobis civitatem et turrim cujus culmen pertingat ad coelum. Quod intuens Dominus, ait: venite videre civitatem et turrim quam aedificant filii Adam et dixit ecce unus est populus et unum labium omnibus, venite et descendamus et confundamus linguam eorum ut non audiat unusquisque vocem proximi sui. Atque ita divisit eos Dominus ex illo loco in universas terras et cessaverunt aedificare turrim.

FOURTH DIVISION.

Dixitque Dominus ad Abram: Egredere de terra tua et veni in terram quam monstravero tibi; tulitque uxorem suam et Loth filium fratris sui ut irent in terram Chanaan. — Sep-

tuaginta quoque annorum erat Abram, cum egrederetur de Aran. — Cum audisset Abram captum Loth, numeravit trecentos decem et octo expeditos vernaculos et persecutus est eos; et reduxit Loth et omnem substantiam. — At vero Melchisedech rex Salem proferens panem et vinum, erat enim sacerdos Dei altissimi, benedixit ei. — Dixitque rex Sodomorum ad Abram: Da mihi animas et coetera tolle tibi. Qui respondit ei: Levo manum meam ad Dominum Deum excelsum possessorem coeli et terrae. — Ingredere ad ancillam meam si forte saltem ex illa suscipiam filios. — Dixitque angelus Domini ad Agar ancillam Sarai: Revertere ad dominam tuam. — Peperitque Agar Abrae filium qui vocavit nomen eius Ismaël. — Dixit Dominus: Ne ultra vocabitur nomen tuum Abram sed Abraham. Dixit iterum Dominus ad Abraham: circumcidite ex vobis omne masculinum et circumcidetis carnem preputii vestri. Infans octo dierum circumcidetur in vobis.

About the Prophets.

*Annunciate in gentibus et auditum facite, levate signum, praedicate et nolite celare.
Ecce vir cinctus lineis et renes eius accincti auro obrizo.*

Filios enutrivisti et exaltavi, ipsi vero spreverunt me.

Linguam tuam adhaerere faciam palato tuo, quia domus exasperans.

At the sides.

*Cum sederet in ostio tabernaculi sui, appa-
erunt ei tres viri et adoravit et dixit.*

*Tulitque butyrum et lac et vitulum quem
coxerat, et posuit coram eis; et ipse stabat
juxta eos sub arbore. Cui dixit: Revertens
veniam ad te tempore isto, et habebit filium
Sara uxor tua; quae risit post ostium taber-
naculi.*

*Visitavit autem Dominus Saram, sicut pro-
miserat, et implevit quae locutus est; concepit-
que, et peperit ei filium in senectute sua, tem-
pore quo praedixerat ei Deus. Vocavitque
Abraham nomen ejus Ysaac. Et circumcidit
eum octavo die.*

Over the arch.

*Signat Abram Christum, qui, gentis spreto-
hebraee Transiit ad gentes, et sibi junxit eas.*

FIFTH DIVISION.


Hic vidit Joseph somnium manipulorum et solis et lunae et undecim stellarum. — Hic Joseph narrat fratribus suis somnium. — Hic pater eius increpavit eum de narratione somnii. — Hic Joseph missus erravit in agro et vidit virum unum et interrogavit eum de fratribus suis. — Ecce somniator venit: occidamus eum. — Hic Joseph mittitur in cisternam, et comedentibus fratribus, viderunt mercatores venire. — Hic extraxerunt eum de cisterna. — Hic venderunt Joseph Hismaelitis XX argenteis. — Hic ducitur Joseph in Ægyptum a mercatoribus. — Hic Ruben non invenit Joseph in cisterna. — Hic est denuntiatio mortis Joseph, et Jacob pater eius plorat.

About the Prophets.

[Qui] honorificaverit me, honorificabo eum [qui] contemnunt me, ego abjiciam, dicit Dominus.

Melior est obedientia quam victimae; super bonos delectatur Dominus et non super sacrificia.

Haec dicit Dominus: non recedet gladius



de domo tua in sempiternum. Ecce suscitabo super te malum de domo tua.

. . . In iudicium posuisti eum; et fortem ut corripere, fundasti.

Intrent securi, veniam quia sunt habituri

Omnes confessi qui non sunt crimine pressi.

Under the arch.

Radix omnium bonorum charitas.

*Christophori sancti speciem quicumque tuetur,
Illo nempe die nullo languore tenetur.*

SIXTH DIVISION.

Hic Hismaelitae vendunt Joseph Putiphar eunucho Pharaonis in Ægypto. — Hic Eunuchus tradit omnia bona sua in potestate Ioseph. — Hic dicit uxor Putiphar Ioseph: dormi mecum. — Hic Ioseph relicto pallio in manu mulieris fugit. — Hic mulier videns se delusam, ostendit pallium Ioseph omnibus de domo sua. — Hic Putiphar ponit Ioseph in carcere. — Hic Pharao jubet poni in carcere pincernam et pistorem. — Hic pincerna et pistor existentes in carcere vident somnia. — Hic Ioseph interpretatus est pincernae et pistori somnia quae viderunt.

Hic Pharao restituit pincernam in officium suum. — Hic Pharao pistorem fecit suspendi in patibulo. — Hic Pharao vidit per somnium septem boves pingues et septem macras confectas, et macrae devoraverunt pingues.

Hic vidit per somnium septem spicas in culmo uno plenas et formosas, et alias septem spicas tenues et vacuas, quae devoraverunt priores plenas. — Hic Pharao quaerit interpretationem somniorum a sapientibus suis. — Hic pincerna dicit Pharaoni qualiter Ioseph dixerat sibi et pistori eventum somniorum suorum.

Somnia quae vidit Pharao Ioseph reseravit: Collegit segetes, populis quas participavit.

SEVENTH DIVISION.

Hic Iacob praecepit decem filiis suis ut irent in Ægyptum causa emendi frumentum. — Hic Ioseph congregavit fratres suos et dure loquens eis posuit custodiam tribus diebus. — Hic fratres Ioseph loquuti sunt invicem: merito haec fatimur, quia peccavimus in fratrem nostrum. Et Ioseph avertit se et planxit. — Hic Ioseph iussit Simeon ligari fratribus praesentibus, et pecuniam singulorum reddi. — Hic Ioseph re-

dactas segetes in manipulos jussit congregari in horrea Ægypti. — Hic Ascenes, uxor Ioseph, peperit Ephraim secundum filium. — Hic populus clamavit ad Pharaonem alimenta petens; quibus respondit: ite ad Ioseph. — Hic aperuit Ioseph horrea immensa, et vendebat Ægyptiis.

Hic Iacob mittit Benjamin cum aliis filiis suis in Ægyptum. — Evacuantes saccos frumento, receperunt pecuniam in ore suo. — Hic Ioseph recipit Benjamin fratrem suum uterinum.

*Ut Deus hic parcat tumultatis, qui legis, ora:
Et te salvabit si sanctos ejus honoras.*

EIGHTH DIVISION.

Hic filia Pharaonis jubet tolli infantulum Moysen de flumine. — Hic Moyses virum Ægyptium percutientem Hebraeum occidit et abscondit sabulo. — Hic Moyses, altero die, redarguens Hebraeum facientem injuriam alteri, audivit: Numquid occidere tu me vis? Et timuit et ivit in terram Madian. — Hic filiae sacerdotis Madiam venerunt adquare greges patris. — Hic Moyses, defensio puellis de manu

pastorum, adaquavit oves earum. — Hic juravit Moyses habitare cum sacerdote Madian. — Hic Moyses veniens ad montem Oreb vidit rubum ardentem et non comburebatur; et solvit calceamentum de pedibus.

Mane pluit manna, cecidit quoque sero coturnix;

Bis silicem ferit, hinc affluit largissima plebi.

Over the end door.

*Supplicet, o Christe, pro nobis Virgo Maria,
Evangelistae simul hii duo, summa Sophia.*

END OF VOLUME I.

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